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AUTHOR Woodruff, Barbara Bilson, Ed.; Woodruff, Bert, Ed.
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ABSTRACT

With each issue focusing on different themes, volume 16 of "Inside English" looks at writing programs and critical thinking, developmental writing and the plight of part-time faculty, teaching literature and study abroad programs, and English as a Second Language (ESL) and English programs. In addition to regular columns on the English Council of California Two-Year Colleges (ECCTYC) and legislative concerns, the following feature articles are included: (1) "Hope and Challenge: The Berkeley/Community College English Connection," (Jerry Herman); (2) "Mergansers and Jays: A Postscript to 'Crimson Rosellas and the Teaching of Writing'" (Maragie Whalen); (3) "A Response to 'Computers in the Writing Class'" (Alison Kuehner); (4) "The Ins and Outs of Writing: Inner Voice, Audience, and Developing Writers" (Claudine Poggi); (5) "Why Basic Writers Don't View Themselves as Writers: Students' Perceptions" (Karen McGuire); (6) "The Plight of the Part-Timer: Pitfalls and Possibilities" (Sara Waters and Janet Madden-Simpson); (7) "Fragmented Instruction and Personal Discourse: The Freeway-Flyer as Teacher" (Roseanne Quinn); (8) "'Revitalizing the Teaching of Literature': A Personal Response" (ECCTYC Literature Conference) (Stephen B. McDonald); (9) "The Kindness of Movies: Resources for Teaching Tennesee Williams" (Bruce Anders); (10) "Where Have You Gone, Ben Braddock? A Look at Changing Student Attitudes" (Richard Hascal); (11) "Coming Home Again: Lessons from London" (Melissa Sue Kort); (12) "The Advantages of Being There: Insight On-Site" (Phyllis Mael); (13) "Critical Thinking and Introduction to Lit: A Natural Fit" (Susan Petit); (14) "A Joint San Francisco State/Community Colleges Project: Teaching the Teaching of Literature" (William S. Robinson); (15) "Composition, Literature, and History: An Interdisciplinary Approach" (Brian Tobin); (16) "New Areas for Curriculum Expansion: Opportunities in Literature" (Peggy Boegman); (17) "Double the Pleasure, Double the Fun: Collaborative Colleagues" (Mary Spangler and Rita Warner); (18) "Should ESL Be a Separate Discipline? Developing English Literacy in Non-Native Students" (Gari Browning and Robert Dees); (19) "What Should Be the Role of English Instructors?" (Carl Friedlander); (20) "Helping Make English a Language of One's Own: An ESL Student Publishing Project" (Bill Wallis); (17) "For Foreign Students It's More Than Adjusting to English: Among the Alien Corn" (Walter Sherwood); (18) "Separating Native and Non-Native Students in Freshman Composition: Santa Monica College's Writing Program as a Model" (Dayle Hartnett and Sharon Jaffe); and (19) "The Five-at-a-Time Method: Vocabulary in Context for ESL Students" (Helen Heightsman Gordon).

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ENGLISH COUNCIL OF CALIFORNIA ECCTYC TWO-YEAR COLLEGES

inside english

Vol. XVI, No. 1 | Journal of the English Council of California Two-Year Colleges | October 1988

INSIDE

inside english

ECCTYC Looks at Writing Programs and Critical Thinking

One teacher critically examines her approach to tallying errors (her Editing Problems Chart) and finds she is reinforcing her students' tendency to focus on mechanics rather than on content. Page 3

Is Ronald Hartwell correct when he writes that the computer will be "the equalizer" that will make content the only factor that distinguishes one student's work from another? Though one instructor doesn't agree with this belief, she does agree that the computer greatly benefits instruction in the writing class. Page 4

All readers are asked to complete the questionnaire that appears on the last two pages of *inside english*. It's part of a study on integrating material on and/or by women into English courses. Pages 11 and 12

A final exam for English instructors. Page 9

A clearinghouse for "good prompts" for exit or placement testing. Page 2

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JOSEPHINE MILES FELLOWSHIP PROGRAM

Hope and Challenge: The Berkeley/Community College English Connection

by JERRY HERMAN
Laney College

In February 1986, less than a month after Donald McQuade came from Queens College to become the Coordinator of Writing Programs for the University of California, Berkeley English Department, he was scheduled to attend a meeting of the English Articulation Council of the University of California, California State University, and California Community Colleges. He was advised by Peter Scott, his predecessor in the position, to wear a flack jacket because in his new capacity McQuade was sure to be the target of the animosity that had built up among community college English deparments over UCB's recent revision of requirements for English 1A-1B.

Community college English faculties considered the change—a marked increase in the reading and writing volume in freshman English—a typically high handed, unilateral Berkeley decision, imposed from Olympus without consultation, immune to the righteous indignation of UCB feeder community college English departments, and impervious to appeals from ECCTYC.

McQuade later allowed that any protection a flack jacket might have afforded would have been of little use. The attack from the community college people at the meeting was ferocious. He admits ruefully, "I was nuked."

From the ashes of that fire storm between McQuade and community college English faculty, emerged the Josephine Miles Fellowship Program*. McQuade was dumfounded to learn that institutions which should work in harmony seemed so fundamentally at odds with each other. In an attempt to resolve the differences, he conceived a program intended to replace the hostility and ignorance that marked the community college/UCB English departments' relationship with cooperation and professional respect. Its heart would be a reciprocal faculty development program that would lead to "increased—and more focused—professional dialogue and more collegial and resourceful exchanges which will broaden individual faculty growth and improve institutional articulation." Ultimately, he wanted the English faculties of UCB and the community colleges to negotiate face to face matters as important as articulation of courses.

The centerpiece of the Miles Fellowship was to be an exchange of teachers, community college English faculty to spend a year at UCB teaching, pursuing scholarly interests, and serving as mentors to the graduate students who teach freshman composition and literature at Berkeley. Experienced graduate-student teaching associates were to teach freshman composition and literature at community colleges where, theoretically, they would bring a fresh perspective to the colleges and learn more about teaching from the colleges' English faculties.

A grant proposal for about $3,000,000 over three years for the program was submitted to the National Endowment for the Humanities. Although NEH found that too expensive and turned down funding, it commended the Miles Fellowship idea. McQuade and English Department Chair Carol Christ had also found tremendous enthusiasm for the Miles Program when they presented it to gatherings of community college English faculty and administrators, to university faculty and administration, and to state officials of higher education. But, though there was no question as to the desirability of the program, it had lain moribund for months because funding was not available.

• • •

In what has the appearance of a last-minute rescue, UCB itself, somewhat unknowingly, funded the pilot Miles Program for the Spring 1988 semester. The source of this new infusion of money was the UCB "float," an intriguing designation for those nearly two thousand Berkeley undergraduates each semester who cannot enroll in the freshman 1A-1B compositon courses required for graduation because not enough sections are offered. The float has been a UC disgrace for years, so during the Fall 1987 semester the Office of Undergraduate Affairs came up with new funding specifically designated to reduce the float.

The amount allocated to the English Department included an unexpected surplus that McQuade and Christ ingeniously decided to use to fund the Miles Fellowship. The idealism of the original Miles Fellowship vision could

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* The program is named for the late Josephine Miles, a well-known poet and long time distinguished professor of English at UCB. Among her many interests was a career-long commitment to the improvement of the teaching of writing and literature.

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inside english welcomes articles, reviews, letters, and other writings of interest to instructors of English in two-year colleges. Submissions should be limited to no more than ten double-spaced typed pages. Although a detailed *Policy and Style Sheet* is available on request, in general follow *The Chicago Manual of Style*, *The MLA Style Manual*, and the *The NCTE Guide for Non-Sexist Language*. The editor reserves the right to edit manuscripts so that their format and language conform to the style established in *inside english*.

Send poems to Robert Rippy, *inside english* Poetry Editor, English Department, San Bernardino Valley College, 701 So. Mt. Vernon Avenue, San Bernardino, CA 92403. Send all other submissions to Barbara Bilson Woodruff, *inside english* Editor, English Department, Santa Monica College, 1900 Pico Boulevard, Santa Monica, CA 90405. Manuscripts should be accompanied by a cover sheet that includes the author's name, address, and something about the author. Each manuscript should be titled and have the author's name and college under the title. Include a self-addressed stamped envelope.

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Letters

SRJC'S WOLM

To Those Lucky Students*
at Santa Rosa Community College

I read every page and COLM
in *i.e.*, about the WOLM—
A program to enthrall 'EM*
At SRCC.

Great works, from those on VELLUM
To versions now on FILLUM
Are read 'neath every ELLUM
At SRCC.

The choice is wide—a WOLM
Might spring from Rome or ULM,
Yet study of it CULM
inates at SRCC!

Great lit can truly ILLUM
inate one's cereBELLUM;
So I award the PALM
To the designers of the WOLM
At SRCC.

This bit of doggerel aside, I found the group of articles on the WOLM program both honest and inspiring. The May 1988 issue of *i.e.* would have been valuable if this was all it contained. But as I went on reading, I discovered that every article and every poem had the same high quality—original, clear, beautifully written, and on a wide range of topics. I read, and thought, all evening and never did get to the class set of papers waiting on my desk. This is one issue where I can't decide what to clip—I'll save the whole thing.

ANNE DYE PHILLIPS
Santa Monica College

RESPONSES . . .

Fortunately, one of the College's English faculty members regularly routes *inside english* my way. I am always pleased with the refreshing and enriching experience the reading of this journal provides. All college presidents would probably benefit from receiving the issue.

The articles are well written and reflect a professionalism that is very important for California community colleges. I gain significantly from reflecting on the writers' involvement with their students, teaching, and discipline.

Your publication is appreciated.

PETER R. MACDOUGALL
President, *Santa Barbara City College*

. . . AND BRICKBATS

You should change the name of *inside english* to *Beyond Boring*. It is true that junior colleges, oh, excuse me, *community* colleges are not exactly pinnacles of intellectuality, but God help us all if some of the clowns who write for this publication are actually out there trying to teach kids how to write. Take this sentence from page three of your latest offense against good sense and rational thought:

> It is an oversimplification to say that judgments based on the avoidance of stereotypes and sentimentality and the intelligent use of irony will solve all the problems of interpretation and determine unequivocably whether or not a story is artfully wrought.

I mean, I don't know what kind of tanglebrain writes sentences such as that one, but I do wonder that some well-meaning editor hasn't suggested that the author would be better off in some other occupation, say politics, maybe?

LEROY WRIGHT
English Dept.
Southwestern College

Notices

CLEARINGHOUSE PROMPTS

At the Spring Board Meeting in Sacramento, Lloyd Thomas and I were discussing the difficulty of developing good prompts for either exit or placement testing.

We agreed that a common pool of the best questions from a large number of the community colleges in California would be a valuable service for those colleges that use a writing sample in their testing and an appropriate project for ECCTYC to undertake. Lloyd suggested that a column in *i.e.* might be the best way to share these questions. Thinking that there might be a problem here both in space and in desired security, I mentioned that using a common clearinghouse-person who would be responsible for assembling the prompts sent to her/him and then distributing a total list to all the contributors might be a more efficient technique.

For any colleges interested, I would be glad to serve that collecting/distributing function mentioned above. I think it would be helpful if contributors were to label the questions as being exit or placement, include the reading material if such is part of the test (I probably could not reproduce all of that, but I could copy representative samples), and send the questions to me by 15 November 1988. I will try to get the composite list mailed back to the contributing colleges by the end of December, before the big placement press at the beginning of the semester. Send material (or inquiries) to Bill Decker, College of the Sequoias, 915 S. Mooney Blvd., Visalia, CA 93277.

CATESOL CONFERENCES

October/November 1988. CATESOL REGIONAL CONFERENCES. Fall regional conferences of the California Teachers of English as a Second Language (CATESOL) will take place on the following dates:

8 October: Steinbeck Chapter Conference, Monterey Institute of International Studdies.

14-16 October: Nevada Chapter Conference, Tonopah, NV.

15 October: Tri-counties Language Conference, Santa Barbara City College. Orange County Chapter Conference, Chapman College, Orange, CA. Bay Area Regional Conference, CSU Hayward.

22 October: San Joaquin/Stockton Chapter Conference, Mult-Lingual Resources Center, Stockton, CA.

5 November: San Diego Regional Conference, San Diego State University.

19 November: Los Angeles Regional Conference, Alhambra High School.

For further information contact Gari Browning, Orange Coast College, (714) 432-5595, or Karen Yoshihara, Foothill College, (415) 960-4449, ext. 4250.

CONFERENCES

11-13 November 1988. PHILOLOGICAL ASSOCIATION OF THE PACIFIC COAST. Portland, OR. For information write Caroline Locher and Ellen Stauder, PAPC, Reed College, Portland, OR 97202.

18-23 November 1988. SEVENTY-EIGHTH ANNUAL CONVENTION OF THE NATIONAL COUNCIL OF TEACHERS OF ENGLISH. Cervantes Convention Center. St. Louis, Missouri.

Theme: "Taking Language to Heart."

Part I: Concurrent Sessions. Each day, between Friday, 18 November and Sunday, 20 November, over seventy sessions are offered, their topics ranging from "Taking the Language to Heart: Critical Issues in English Teaching" and "Romantic Classics in Today's Language" to "Research on Writing Teachers and Writing Programs" and "Listening to Our Students."

Part II: Workshops and Colloquia. Over two days—Monday, 22 November, and Tuesday, 23 November—thirty-eight workshops are offered to expore in depth such topics as "Teaching Poetry in the Post-Structuralist Era," "Monitoring Collaborative Learning," "Teaching Minority Literature," and "An Approach to the Integrated Study of Literature and Writing."

Special events include a "heritage-laced cultural event" sponsored by the Black Caucus, featuring poets Eugene

(Continued on Page 9)

A POSTSCRIPT TO "CRIMSON ROSELLAS AND THE TEACHING OF WRITING"

Mergansers and Jays

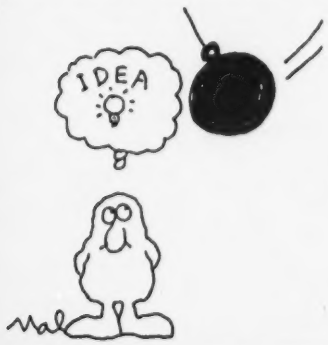
by MARGIE WHALEN
Foothill College

Last summer, while in Canberra, Australia, watching crimson rosellas, I wrote an article about the teaching of writing for *inside english* ["Crimson Rosellas and the Teaching of Writing," Dec. 1987: 1]. Now, back in California, I'm sitting on a rock beside the Yuba River. The crimson rosellas are gone, replaced by squawking Steller's jays. The scene has changed—and so have some of the ideas expressed in that essay. This, then, is a caveat, a concerned postscript to one of the methods I described in "Crimson Rosellas and the Teaching of Writing."

One idea in the essay, more than any other, elicited positive response from readers: local colleagues asked about it and phoned about it, and an instructor at a distant college even wrote me about it. Interestingly, it's that idea that I have second thoughts about. I described it like this:

> In [the students'] portfolio is an Editing Problems Chart which they complete for each paper after I've returned it to them marked and/or graded. The chart lists by category mechanical and organizational errors common in their essays. In the past, I've had them tally errors for each paper in a column on the chart. . . . [The chart] allows students (and me) to focus on issues that concern them directly.

Some of my queasiness about the tallying of (mostly) mechanical errors came when I read Robert Connors' "The Rhetoric of Mechanical Correctness," which gives a historical overview of the rise of mechanical correctness as a primary focus in the teaching of college composition. He ascribes that focus to several factors, including 1) a national scandal—in



the 1880's, mind you—about students' inability to write mechanically correct essays on the newly instituted college entrance exams; 2) the gross overwork that beleagured rhetoric teachers at most colleges after 1870, with many writing classes having 140 to 200 students, all writing daily themes; and 3) what he calls the Great Handbook Boom, in which handbooks codified and made explicit the practice of reading primarily for mechanics a practice perpetuated by overworked teachers "bereft of a theoretical discipline and professional tradition" who "had nothing to turn to for information about the subject—except their textbooks"—which were most often handbooks (49).

I read all of this with interest and curiosity, secure that I had not fallen into the century-old error-hunting approach of teaching composition. My smile slipped and dissolved, though, with a turn of the page: there was a facsimile of a "correction card," first used in the 1870's and widespread by the 1890's, looking for all the world like my Editing Problems Chart.

I'm reminded of a comment I heard from a student talking to another instructor this year: "Well, I'm always sunk if I see a long comment on a paper. It means I had a whole lotta problems." That remark needs to be heard. It's particularly disconcerting as I consider what really happens when students get their essays back from us. First, they have learned to interpret our notes as essentially "what's wrong" comments; they buzz through the compliments, the reassurances, and get to what "matters"—the criticism. Even worse, I'm more and more convinced that many of them take those criticisms *en masse*, unable to distinguish hierarchies of error, so that an introductory-clause comma error is seen as important as an "I don't understand how this relates to the rest of the paragraph" note; a spelling error looms as large as a problem with an unclear thesis. I wonder now if my Editing Problems Chart—the correction card risen from the dead—doesn't perpetuate the notion. Yes, yes, I tell my students that mechanics don't matter as much in early drafts as engaged, cogent writing, but what does my chart imply? Jacques Barzun said it like this:

> I know very well that correctness was supposedly given up long ago. The modern teacher does not mention it. But if the teacher marks spelling and grammatical errors and speaks of little else, what is a child to think? (52)

And I think he's right. So, then, caveat one: Despite my protests to the contrary, doesn't my Editing Problems Chart shift the focus to mechanics, not content?

That leads to my second concern. I've lately grown more and more aware of the problem of local vs. global revision. Surely we've all had student writers whose perception of revision is the correction of spelling, capitalization, and punctuation errors, never mind the larger rhetorical issues. And who can blame them? All those cryptic marks in the margins must be important. Just as it is easier for us—who face situations in many ways like those of our nineteenth-century counterparts—to read for and comment on mechanics, it is easier for students to muddle through mechanical corrections than to deal with larger questions.

You need not reach for your word processor to pound out an objection; I am not abandoning mechanical correctness altogether. But I do have a couple of ideas that I'd like to offer instead of handbook notations in the margin or Editing Problem Charts. First, I wonder what would happen to students' writing (and their attitude toward it, their willingness to take risks) if we no longer made mechanical corrections *of any sort* on early drafts. Would they be free, then, in their revisions to look at what they have said and how well they have said it?

I tried a version of this last term. Remembering the student's remark that *any* written comment was bound to be "trou-

ble," I had all students turn in their essay drafts with a cassette tape of their reading of the draft. I listened and read, and I refrained from marking. I simply talked about the paper on the tape, keeping my comments focused on responding to "real writing"—content—issues. Because they connected their writing with using and hearing their own voices, and because each paper had become communication between us, not just a production to be marked up, they changed their approach to revision; rather than simply making line-by-line changes in response to marginal comments, they looked at their essays whole cloth and revised for ideas and clarity rather than comma errors. I also did not put letter grades on their essays, an idea suggested by Don McQuade at Berkeley. They had the whole term to revise for their portfolios (an idea I owe in part to my colleague Rian Cooney), and when they came to me or to the writing center to go over changes, we focused on content. Only later—after most of the writing-as-communication had taken place—did we address mechanics. The results were, indeed, a focus on global rather than local revision. This non-graded, content approach worked well, and I'd like to try more of it—although in the future I may have portfolios due in two stages, once at midterm and once during final week to avoid the inordinate reading and grading load at the end of the term.

Another possibility would be a method suggested by my colleague Jim Whearty. He keeps a "correction card" of sorts for each student – but he, not the student keeps it. He knows, then, which mechanical errors trouble each student, and he can address them when it seems appropriate to do so.

It's not that I want to be coy about discussing mechanical problems with students; I'm not withholding the holy grail from them. But I want my teaching practices to support what I preach—and I'm not sure that my Editing Problems Chart does that. Indeed, it may fall into a category Beverlye Brown of Eastfield College in Dallas uses to describe a number of teaching practices: "a benevolent version of the worst teaching model."

In a recent meeting on responding to student papers, Jim Mauch, a Foothill instructor who has been teaching for thirty years, said, "I have graded over 50,000 papers in my teaching life. That measures out to three papers a day for every day of my life—counting weekends and holidays. And what I'm wondering now is, to what effect? What did I say on all of those papers—and what did students learn from my comments?" Those are important questions—crucial ones, I think—that we should ask ourselves every time we sigh and reach for a stack of papers and a marking pen.

I closed my first article when darkness came and the crimson rosellas flew away. As I sit by this river now, I watch a mother merganser move cautiously by, swimming upstream, followed closely by four fuzzy chicks. This teaching of writing is a precarious task: we, too, face boulders and sometimes-bewildering currents. But like that merganser, we'd best look closely at what we're doing; there are young ones who must swim in our wake.

Work Cited

Connors, Robert. "The Rhetoric of Mechanical Correctness." In *Only Connect: Uniting Reading and Writing*. Ed. Thomas Newkirk, Upper Montclair, NJ: Boynton/Cook Publishers, 1986.

Margie Whalen is a full-time instructor at Foothill College, where she teaches composition, reading, and literature courses. She was a Josephine Miles Fellow at Berkeley for the spring semester—an experience that gave her time for research, reading, and talking with colleagues. She promises that she has no Rocky-esque intentions: there'll be no Crimson Rosella III.

A Response to "Computers in the Writing Class"

by ALISON KUEHNER
Ohlone College

In response to Ronald Hartwell's article "Computers in the Writing Class" in *inside english* [March 1988:1], I would like to comment on my own experience working with computers in a freshman composition course at Ohlone College and, particularly, on how our experiences compared.

First of all, Hartwell's class used a much simpler computer system than our class did. They had Macintosh computers and learned a word-processing program in two class sessions (two hours). My class, on the other hand, used IBM computers, which require more steps to get into and out of the program than a Macintosh, and which have more complex requirements as to how to get around once you are in the program itself. My students also learned *WordPerfect*. But this was an ongoing process, since every week I was able to present my class with a new skill to master. Consequently, most students learned only the basics of *WordPerfect*, so that they could type their essays, and did not utilize the program's full capabilities. This is understandable since the program is complex and students have enough to worry about just trying to produce good writing. This may also be an argument for having students learn on a more simple program, such as the Macintosh. But the benefits of using *WordPerfect* were not lost on the students, who realized that this program is more often encountered in the "real world" (businesses often use *WordPerfect)* and realized the potential of this program, although they did not always tap into it.

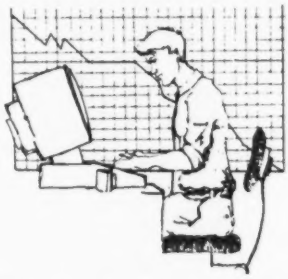
Hartwell did not consider the difficulties of using the computer or learning a word-processing program, one thing our class did have to contend with. Also, Hartwell seems to have had a different breed of students to deal with. One of the positive aspects of using computers, as he notes, is that "there was little opportunity for classroom antics" since "banks of machines isolated the workers." The opposite was true in my class. Although students were separated by their machines, they often turned to their neighbors for advice and help, both for using the computer and for writing their essays. This fostered an atmosphere of cooperation, and since I could only help students one at a time, they relied on each other and were able to continue working without me.

Hartwell also makes the point that using the computers does encourage the students to be more productive and self-sufficient, since "after working in the lab, students and [Hartwell] developed a more realistic, student-centered focus." My students soon realized that lab time was a good opportunity to get their work done and that this was *their* time. I almost always assigned an essay to be handed in on a Monday when we had computer lab. This way, as one student commented, "I write on the weekend, then get to polish and finish it on a computer on Mondays. This is also great because it is in the company of the instructor."

This last comment brings up another point that Hartwell addresses: namely, that the instructor is able to advise the student as the student is composing his/her essay, without interfering with the writing process. As I circulated around the room on those computer lab days, I was able to look over the students shoulders and, in essence, read their drafts. I could then make comments or suggestions, point directly to the writing in question, and speak directly to the student. Changes could be made immediately by the student, and I believe that writing improved through this student-teacher conference, as well as through student-student advice made between neighbors and friends in the class.

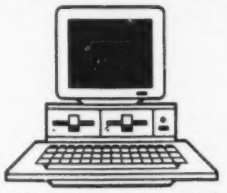
Therefore, not only does writing become more efficient, but as Hartwell points out, "The stigma of drudgery work disappears from the revision process." With an original draft easily called up on the screen and with class time allocated for writing, as one of my students wrote, "It is so easy to change things and print, that it seems a shame not to rewrite a less than A paper." Of course, not all my students were so dedicated to rewriting their essays, but I did get more rewrites from that class of only sixteen students than from my other two sections of 101A (freshmen composition) with twenty-five and twenty-six students, respectively.

This observation brings me to another point: One of the advantages for both the instructor and the students in this class was its small size, restricted by the number of available computers. During lab time it was easy for me to get around and talk to all my students in the almost two hours we had. This increased student-teacher contact in the lab (as well as in the regular classroom) may partly account for the relatively high retention rate in the class (80 percent) Also, I believe that students stayed in class because they overwhelmingly perceived this class to be valuable and practical. As one of my students commented, "Computer literacy is a must for anyone in the working place." They believed they were learning a valuable skill and one that many students had hoped to learn before getting out of college. Also, English became for many a less dreaded subject since as one student noted, "The program makes it so much easier to write and much more fun also." And finally, rightly or wrongly, students often perceived that the computer has "definitely increased the quality" of their work.



Concerning the quality of writing produced, I have my reservations about Hartwell's belief that the computer will be "the equalizer" and that when everyone uses word processors, "there will be very little left to distinguish the works of one writers [sic] from another—except content." While it is true that computer-generated writing all looks the same in print, it hardly makes everyone's writing the same except for their ideas, as Hartwell claims. Good writing relies on style, voice, tone, awareness of audience, as well as on ideas. What the computer does do, is allow students and teachers to look more closely at the writing (no typos, white-out marks, and spelling mistakes to interfere) and judge more clearly the writing itself. I do not believe that my computer class generated writing that was consistently better than any of my other 101A sections; however, I do think that a pride in the presentation of their work and an ease in its production did help students feel better about what they were doing.

And, I think that the students' attitudes toward their work and the class should not be ignored. As a matter of fact, I asked my students to comment to me in writing about the strengths and weaknesses they perceived about the class (it is from these comments that I took the above quotes). They overwhelmingly responded in a positve voice. From my analysis of their comments, they perceived two main benefits to this class: first, that they were learning a useful skill by becoming familiar with a word-processing program and with computers; secondly, that once they had learned the program, they were able to write and rewrite their essays with greater skill and ease, with the added benefits of class time to write and the instructor present. I think this sums up the benefits of computer-assisted instruction in the English classroom. By the way, my students had no negative comments about the class.



Perhaps I must end by agreeing with Hartwell's and my students' enthusiasm for computers in the writing class. As one of my students put it, "It seems to me that the two were just meant to be, and it simply makes good sense."

***inside english* DEADLINES**

Each of the next three issues will focus on TWO *areas:*

DECEMBER 1988 issue
Developmental Writing and
The Part-Time Dilemma
24 October 1988

MARCH 1989 issue
Teaching Literature and
Teaching in Overseas
Programs
25 January 1989

MAY 1989 issue
Teaching ESL and
English Concerns
24 March 1989

MILES FELLOWSHIP

(Continued from Page 1)

be fueled by the hard pragmatism of reducing the float: Seventeen community college English teachers coming to UCB to teach thirty-four sections of English 1A-1B in addition to those taught by graduate students would decrease the number of floating students markedly. One stone, two birds—the Miles Fellowship took flight.

The improvisational nature of the funding, the lateness of it (two and a half months before the spring semester was to begin), and the much smaller amount than had been originally proposed, made for curtailment and compromise in the Miles Fellowship Program. Gone was the symmetry of a faculty exchange. Community college English teachers would come to UCB, but no UCB graduate associates would go to community colleges. In most cases part-timers would replace the senior community college teachers at their home colleges. Gone was the year at Berkely, cut to a semester. The word "pilot" was emphatically affixed to the title.

Despite the limitations, McQuade and Christ were determined to seize the day, and they were supported in their efforts to get the pilot program off the ground during spring semester by a small advisory committee and especially by the individual activities of Connie Anderson of the Community College State Chancellor's Office and Thomas Fryer, Chancellor of the Foothill-DeAnza Community College District. Fryer became enamored of the idea of the Miles Program when he heard about it and immediately set to work using his considerable influence with Bay Area community college chancellors and presidents to cut through the red tape and expedite the colleges' decisions to participate in the program and to select Miles Fellows. McQuade and Christ agree that without Fryer's assistance the Pilot Miles Fellowship Program would not have been possible.

In a letter to Bay Area community college presidents and chancellors, Fryer explained the selection criteria: "...a formal Berkeley-based selection process is contemplated in the future. Because time is so limited to launch the pilot effort, Berkeley has agreed to name the persons we select as Miles Fellows. Briefly, we simply need to put forward seventeen of the best composition teachers on earth. Not to be excessively modest about it, I believe we can do that."

* * *

When the Spring 1988 semester began at UCB, those seventeen community college English teachers from eleven Bay Area colleges began teaching twenty-two English 1A sections and twelve 1Bs. The assignment of the Miles Fellows, who were designated visiting professors at UCB, included teaching two sections of freshman English, planning and leading Wednesday afternoon seminars on teaching writing, and attending Monday afternoon seminars on literary and composition topics presented by members of the UCB English Department. In addition, Fellows were to use their extra time and the resources of UCB to pursue scholarly and pedagogical interests that would enrich them professionally.

Before the semester began, the Fellows had met each other at orientation meetings and receptions. The greetings by McQuade, Christ, Glynda Hull of the National Center for the Study of Writing (a nominal sponsor of the Miles Fellowship Program), English Department faculty and staff all were warm, and offers of assistance seemed genuine. But the most important purpose perceived by the Fellows for their being at UCB was to teach. Miles Fellows' classes were limited to twenty-two students, an exceptional luxury since most were accustomed to thirty or more students in a 1A or 1B class.

As classes were about to begin, Miles Fellows wondered what Berkeley students are "really" like. Even though many of the Fellows had been UCB students themselves, it was hard to dismiss the mythology about Berkeley and its students that exists in community colleges. After all, it takes nearly a 4.0 high school GPA and astronomical SAT scores for a student to get admitted to UCB (the toughest of the UC campuses to get into), not exactly the numbers of a typical community college student. Some of the Fellows were exhilarated at the prospect of a class full of geniuses; some, veteran teachers though they are, were intimidated by it. Not to worry. It didn't take long for the Miles Fellows to realize that a student is a student is a student.

The consensus seemed to be that UCB students were not as different from their community college counterparts as many had expected. A poll of Miles Fellows early in the semester indicates they considered UCB students to be younger, less experienced, less interesting than community college students, and the Fellows weren't convinced that they were "better" than community college students. On the subject of writing ability the Miles Fellows had expected Berkeley students to write more correctly—if less imaginatively—than community college students, to reason better, and to have a better background in reading. Virtually none of these expectations was proved entirely correct.

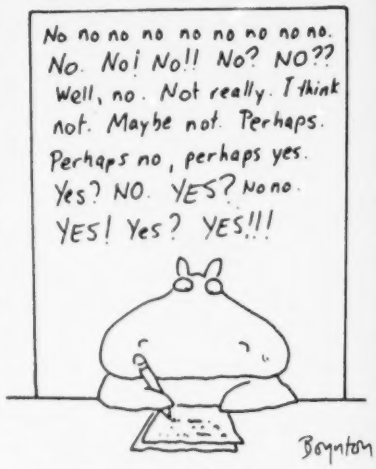
However, the Fellows did find UCB students generally better motivated, more grade conscious, and better able to "play the game" of being a student than community college students. Some speculated that those are the qualities that got them to Berkeley in the first place. Take office hours, for example. The Fellows found it common to encounter a line of students waiting for them when they arrived for their office hours. Whether the students simply wanted to know how to get a better grade or expressed sincere interest in learning more about writing and literature, they realized that a conference with the teacher was an effective path to their objectives.

The effects of the float surfaced early. Many Miles Fellows were surprised to find precious few freshmen in freshman English, especially in 1B. So many undergraduates had been shut out semester after semester that in one case a Miles Fellow taught an English 1B class of virtually all seniors. At the beginning of the semester, the more seasoned students, who were willing to participate in discussions, were a blessing to some classes since many of the freshmen were so intimidated at being at UCB and so accustomed to sitting in large lecture halls furiously taking notes that they were afraid to open their mouths.

* * *

For those Miles Fellows who teach in urban colleges where black and Hispanic students comprise a large percentage of their classes, the Berkeley contrast was pronounced. The small number of black and Hispanic students at UCB belies its intense recruitment of those ethnic groups. Students of Asian descent, however, represent the other end of the spectrum. Just as UCB has been criticized and troubled over its small number of black and Hispanic students, it has been embroiled in highly publicized controversies over its proportionally large number of Asian students. That proportion, too, was reflected in Miles Fellows' classes.

A survey conducted at the end of the semester asked Miles Fellows to evaluate their experiences in the program. Fellows rated teaching higher than any other activity. The mean score was 4.3 on a five-point scale. Contributing to the satisfaction of the teaching experience were matters large and small: class size, the motivation of the students, the challenge of teaching new texts, time to concentrate and prepare since the load was two classes rather than four or five, and the fact that virtually all the students' essays were typed.


No no no no no no no no no.
No. No! No!! No? NO??
Well, no. Not really. I think not. Maybe not. Perhaps.
Perhaps no, perhaps yes.
Yes? NO. YES? No no.
YES! Yes? YES!!!
Boynton

What else did the Miles Fellows like about their semester at Berkeley? Attending colloquia ranked second to teaching on the survey. Monday afternoons were given over to UCB English Department faculty lecturing on their current interests and research to the Miles Fellows. Topics ranged from Steven Greenblatt's analysis of *Twelfth Night* based on how Elizabethans viewed sexuality and gender, to a new feminist view of Twain's *Puddin' Head Wilson* by Carolyn Porter, to Charles Muscatine questioning why today's students cannot seem to read a full-length non-fiction work with sustained understanding. (Remember, he was talking about UCB students!)

A large number of Miles Fellows believe that one of the program's greatest strengths was the interaction among the Fellows themselves. Berkeley provided a unique setting where for four months a group of community college English teachers, most of whom did not know each other before, could compare notes, plan, organize, discuss, argue, gossip, teach, and learn about professional and personal matters from one another. Because the Miles Fellows were a cohesive group of outsiders in an immense bureaucratic institution, they often huddled together for the warmth their common experiences could bestow. A bond was forged among the seventeen that will not soon be broken.

Not a small ingredient in that bond was the feeling of being pioneers together. The 1988 Miles Fellows were engaged in a new venture where there were no tracks to follow, no precedents to rely on, no traditions to be tied to, where each of the steps was made in virgin snow. Whether the Fellows were

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MILES FELLOWSHIP

(Continued from Page 5)

creators of or subject to the merits and the missteps that are the nature of a pilot program, their links with each other were strengthened by having been partners in the process.

• • •

As the Miles Fellowship Program enjoyed many successes, it also had its share of problems. Some things didn't work well; others didn't work at all. The concept of the Miles Fellows mentoring graduate student instructors (GSIs) didn't materialize. A workable structure for that relationship was never established, and even sporadic sparks of spontaneous attraction between the two groups—except in rare instances—failed to ignite. Some GSIs, in fact, were resentful of the program, inferring that Miles Fellows had taken positions that otherwise would have gone to other graduate students, a notion that McQuade, the supervisor of English GSIs, flatly denied. But some suspicions, once born, die hard.

McQuade saw the Wednesday afternoon meetings in which panels of Miles Fellows made presentations about the teaching of writing as an excellent public arena for GSIs to learn from and exchange ideas with Miles Fellows. But those meeting sputtered along with uneven presentations, a focus that shifted confusingly between the practical and the theoretical, and too few GSIs in attendance to satisfy McQuade's intentions.

Under the circumstances, it isn't any wonder that in their evaluation of the spring's activities Miles Fellows rated training GSIs as a failure. New plans call for a revision of the GSI mentoring

concept to a more structured and directed program.

Another element of the Miles Program that never got off the ground was the Fellows' association with the National Center for the Study of Writing, housed in Berkeley's School of Education. Listed as a sponsor of the program, the Center was only occasionally involved. Although the invitation to work in the Center was extended sincerely, the impression left was that there wasn't a strong day to day commitment from the Center to the Miles Program or a specific enough plan for Fellows' activities there. Participation in the Center for the Study of Writing received the lowest rating of any activity sampled in the evaluations.

Perhaps the most important element of the Miles Fellowship Program not dealt with satisfactorily was the issue of reciprocity. Central to the original framework of the program, the reciprocal exchange of teachers was not attempted in the spring because of the program's last-minute organization. The subsequent question raised in discussions among the Fellows and at their home colleges was, "How do the community colleges benefit from the Miles Fellowship Program?" [For another view see Marlene Griffith, "Who Can Learn What From Whom," *inside english* May 1988:13.].

The benefits to UCB are clear. Berkeley got seventeen veteran visiting English professors (thirteen have taught more than fifteen years; only one has taught as few as eight) who may not collectively be, in Tom Fryer's grandiose terms, "the best composition teachers on earth," but who are all damned good and have devoted most of their careers to teaching composition. They supplemented a UCB English 1A-1B staff comprised nearly entirely of GSIs, thereby helping UCB reduce its float.

What community colleges got in return were primarily part-timers to replace their Miles Fellows.

• • •

Had UCB pulled a fast one on community colleges, suckering them into a program from which they would get crumbs while Berkeley feasted? If so, the colleges have no one to blame but themselves since it was the community college members of the Miles Program advisory board who recommended replacing the Miles Fellows with part-timers, and none of the participating colleges was coerced into sending Fellows to the program. All entered into it with open-eyed enthusiasm.

At this point even the idea of a faculty exchange has been dropped because of objections on both sides. What advantage is there to a community college English department to exchange full-time faculty for GSIs when the part-timers available to teach not only have been GSIs but are experienced community college instructors as well? From the other perspective, why would a Berkeley GSI want to teach 1A-1B classes of twenty-five to forty students at a community college when at UCB the maximum in a class taught by a graduate student is seventeen students?

The UCB English Department has recommended as a preliminary step toward reciprocation that Berkeley sponsor a series of lectures and workshops at community college campuses by distinguished UCB English professors on topics of interest to community college English faculties. On the issue of inequitable class size, McQuade points out that the Miles reciprocity problem has brought to the surface

again, from an unexpected perspective, the question of inflated class size in community college composition classes. He advocates seizing the issue and turning it into an opportunity to influence community colleges to reduce their composition class size using whatever leverage the Miles Program and UCB can bring.

There are Miles Fellows and others who have been involved in the program who do not see a grand imbalance between UCB's benefits from it and the benefits to the participating community colleges. They argue that Miles Fellows will return to their colleges as better teachers for being refreshed and renewed by their Berkeley experiences, and their direct knowledge of the English Department—its students, faculty, and composition program—will be a strong asset in establishing better relations between their colleges and UCB, especially in matters of articulation, which, after all, is a primary objective of the Miles Program.

Reciprocity remains a knotty problem, especially in light of the Miles Program's goal of establishing collegial relationships between UCB and community college faculties. In expressing his concern in trying to solve the dilemma, McQuade emphasized that from its origin the project has been grounded in the principle of collaboration and mutual respect between Berkeley's English faculty and those of community colleges and that it will remain committed to it.

• • •

Despite the Miles Program's problems, the Fellows judged the pilot program a notable success. On the survey question, "Overall, how would you rate the value of the Josephine Miles Program?" the Fellows gave it a mean score of 4.3 out of 5. On the question, "Should the Miles Program be continued?" 80 percent said yes; 20 percent marked "uncertain"; no one said no.

The concept of the program has been highly attractive. Other UC campuses—UCLA, UC Santa Barbara, and UC Riverside, in particular—are currently developing their own versions of the program, and disciplines other than English want to adapt it to fit their curricula.

Some changes in response to the problems and compromises that arose in the spring have already been instituted. The major change is that rather than seventeen Miles Fellows at UCB for one semester, there will be eight for the entire year. Fellows will be selected by a committee at UCB—which will include two Miles Fellows—from applicants submitted by participating community colleges. Each Miles Fellow will formally commit to do a research project of scholarly or pedagogical interest while in residence at Berkeley. A formal, structured relationship will be established between Fellows and GSIs so that effective mentoring can take place.

Ironically, despite the enthusiasm the project has generated, UCB has no Miles Fellowship Program this semester. Because of the vagaries of UC funding and the budget-cutting power of George Deukmajian's pen, the money was not forthcoming, and the program has been put on hold. McQuade is confident, however, that funding sources will be in place for the spring and that a fresh crop of Miles Fellows will be teaching in Berkeley classrooms come January.

JOSEPHINE MILES FELLOWS, SPRING 1988:

Bruce Bennett - Ohlone College
Ruth Bradley - Diablo Valley College
Jay Cameron - Los Medanos College
Bob Dantzler - Diablo Valley College
Dolores Fischer - Napa Valley College
Bernard Gershenson - College of San Mateo
David Harrington - Santa Rosa Junior College
Jerry Herman - Laney College
Abdul Jabbar - City College of San
dul Jabbar - Francisco
Fernando Levy - De Anza College
Georgia Logan - De Anza College
Jim Mauch - Foothill College
Karen Rosenbaum - Ohlone College
Pat Tollefson - College of San Mateo
Jan Wall - Laney College
Margie Whalen - Foothill College
Alfred Youn - Contra Costa College

Jerry Herman is English Department Co-chair at Laney College and an ECCTYC director of Region 2, the Bay Area. With sixteen English faculty collegues from Bay Area community colleges, he was one of the Josephine Miles Fellows at UC, Berkeley, last spring. The above article is a report on the Miles Fellowship Program from his personal perspective.

PRESIDENT'S PERSPECTIVE

ECCTYC Looks to the Future: 1988-1989

Welcome to the 1988-89 academic year! At the start of this academic year, significant changes have occurred on the Executive Committee and the Board of Directors. By unanimous approval, the Board at its spring meeting last April added an officer to the Executive Committee, in acknowledgment of the growth of ECCTYC and the additional workload accruing to the officers. This year ECCTYC now has a second vice-president whose main responsibility is to plan for and coordinate meetings and conferences. Again by unanimous vote, the Board elected Lois Powers of Fullerton College, former director of Region VIII, to be the first holder of the office of second vice-president. Lois brings much talent and

experience to the Executive Committee and to her new office.

Several new faces have also joined the Board of Directors for this academic year. In Region V, Paul Kaser of Kings River Community College joins Bill Decker as regional director; he replaces Charles Lynes of Fresno City College. Replacing Bruce Anders in Region VII is Lee Hancock of Los Angeles City College; she joins Veloris Lang as director of that region. In addition, we have Alicia Lackman of Long Beach City College joining Bob Dees as director of Region VIII; Alicia was selected to complete the unexpired term of Lois Powers who was elected second vice-president. We welcome these individuals to the Board and look forward to working closely with them during their terms of office.

Being an even-numbered year, ECCTYC will not have a statewide conference this year. However, in early spring, Lois Powers will coordinate Chairs' Meetings, one in the South and one in the North. In the South, Linda Sherman and Dick McIntosh will share responsibility for the day meeting: Linda will arrange the program, and Dick, the site. In the North, Linda Wark and Jerry Herman will divide the responsibility: Linda arranging the program, and Jerry, the site. These meetings will be our third biennial conference for chairs offered in those years when we do not have statewide conferences. The first two such meetings proved most successful, and we look forward to a third that will garner equal enthusiasm.

In November, the ECCTYC Board will meet in San Diego to finalize plans for the spring meeting of chairs, to make initial decisions on the site and theme for the Fall '89 statewide conference, to assess the impact of the most successful Lake Arrowhead Literature Conference and seek ways to broaden the impact of literature teaching in community colleges, and, most importantly, to continue its work on load and class size in the California Community Colleges English Departments. At its Spring 1988 meeting, the ECCTYC Board received a generous offer from Don McQuade, Director of Writing Programs at UC Berkeley, to assist community colleges in efforts to reduce class size and load in transfer-level programs. Though the Board is, of course, interested in all offers of assistance, we feel the need to proceed cautiously here. Berkeley has caused some of the existing problems we are currently experiencing, and the Berkeley program has not achieved widespread acceptance on the other UC campuses. Furthermore, Berkeley is somewhat naive about how load and class size are determined on individual community college campuses and about the relationship between our statewide office and local administration. If our existing situation is not to be exacerbated, we must be sure Berkeley and Professor McQuade are fully educated about the very different set of circumstances governing load and size at community colleges.

Having mentioned UC Berkeley, I want to remind you of the program begun there last spring to bring community college English instructors to that campus to teach in the English 1A-B program, to participate in staff-development seminars, and to become involved in research programs in writing. An excellent assessment of that program was presented by Marlene Griffith in her article, "Who

Can Learn What from Whom:" that appeared in the May 1988 issue of *inside english*. [For a participant's perspective see Jerry Herman, "Hope and Challenge: The Berkeley/Community College English Connection," this issue, p. 1]. The individuals selected last spring were to be the pilot group; the first year-long regular program was to begin this fall with interested community college English instructors making direct application to Berkeley. Though nothing official has been forthcoming from Berkeley, it would appear that the program is not continuing, at least not for this year. Whatever the cause—lack of funds, lack of enthusiasm at Berkeley, lack of interested applicants, etc.—to date, no moves have been made by Berkeley. Even should that campus suddenly breathe life into the program, they will have effectively barred from inclusion all community college in-

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The Legislature, the Governor, the Contending Organizations . . .

by GORDON TAYLOR
Yuba College

Assembly Bill 1725 is now an accomplished fact. The Legislature was finally able to finish the bill and pass it on to the Governor, who had agreed to sign it. The battle was hard fought, long, and, some would say, purposefully dragged out. The Governor, for reasons that were never entirely clear to many of us, resisted agreeing to sign the bill; and for its own institutional motives, the California Teacher's Association (CTA) generally opposed the bill and in the final stages of the discussion opposed it entirely. CTA has been, over the past year or so, quite obstructionist regarding the more positive changes for the community colleges (the CCs). The fight, however, was worth it all: this is the most important piece of legislation relating to the CCs to be passed in the last twenty-five years.

AB 1725 has been held up in a conference committee for over two and a half years because of all the maneuverings of all the contending groups: CTA, the chief executive officers' organization, the CCs trustees' organization—all wanting to protect themselves in some way and not, so it seems, wanting to give up control of certain aspects of running the colleges. Whatever the case, in the end the reform bill (basically in its original form) did survive.

The people who worked hard for even more than those two and a half years to get AB 1725 passed deserve high honors and our thanks. The bill, first of all, was sponsored by John Vasconcellos, Chairman of the Assembly's Education Committee, who worked on the thing ever since the two committees studying the Master Plan for Higher Education filed their reports nearly three years ago. Several members of the Faculty Association of the California CCs (FACCC), led by the indomitable Executive Director, Patrick McCallum, devoted a major portion (about 65 percent, as it turns out) of their time to the bill's passage.

. . . and Community College Reform

AB 1725 removes from us, finally, the incubus of the K-12 system. The CCs are now entering that realm where real colleges exist—where colleges are able to oversee many of their own affairs and where they recognize the faculties as professional bodies capable of handling professional affairs in professional ways. We are now a post secondary system. However, it is still in the realm of possibility that some diehards will not like the changes in the system since many provisions will demand a good deal more effort from the faculties than many of us are used to. The faculties will determine curriculum more than they have in the past and control matters of tenure about which they had nothing at all to say.

In its final version, the bill contains a few changes: it establishes program-based funding, which eliminates the driving force of ADA but makes it permissive. The current concept of program-based funding includes such areas as instruction, administration, physical plant, and student services, which means that instructional programs will not compete for funds and that each program will be paid for on the basis of its cost to keep the institution running. For the present, however, $300,000 is allocated to finish the development of this system. (For information on the details of this system, contact FACCC, which can provide you with very clear information.)

The bill originally appropriated $100 million divided several ways, but due to the shortage in this year's budget, several items will be phased in. The Governor has agreed to provide $5 million in the first year for staff development and more in later years. The bill provides for the hiring of 1,400 additional faculty members over the next two and a half years. If money is still short, then certain provisions of AB 1725 will not be implemented. Some of the items on governance were changed because the Governor said that he did not want to sit on the Board of Governors (BG). Most of the other provisions of the bill remain as they were outlined in the *Sacramento Scene* in May 1987, which I will briefly recapitulate here. The bill

1) mandates matriculation (essentially in effect now);

2) eliminates credentials and sets a minimum of a bachelor's degree for vocational teachers and a master's degree for teachers of an academic subject;

3) extends the probationary period for tenure to four years; says that at that time teachers who are denied tenure can be rehired for a fifth year to give them time to find another position; and reserves the power to make the decisions regarding who does and does not get tenure

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THINKING YOUR WAY INTO THE WORLD OF WRITING

by JERRY FISHMAN
Sacramento City College

Thinking For Yourself by Marlys Mayfield (Wadsworth, 1987) is an exciting book that teaches both writing and thinking skills. More precisely, it leads students to the art of writing by teaching them the arts of seeing and thinking. It is astonishing how poorly most students see the real world, including the printed page, these days. Again and again while doing grammar work in class, I have remedial students or transfer students in my community college classes read aloud. And whenever I have students read aloud from printed pages, I find a number of students in each class who add words or endings that are not there or leave out words. They often do not SEE what they see. Writing in a firm, clear, friendly style, Marlys Mayfield begins with observation skills. She is quite good at unveiling the processes in seeing-thinking. For one sweet instance, examine this chunk of prose in Chapter 1, "Observation Skills" (p.25):

> But persistence in observing and sensing may reveal that we are seeing something totally new for which we have no established pigeonhole in our mental filing system. To give a historical example, what we now call quasars (an acronym for quasi-stellar radio sources) were originally categorized as stars within our own galaxy. However, further spectroscopic observations showed them to be immense distances away from the earth, far out of our galaxy, but with such outpourings of energy that they are visible to us. They had been incorrectly categorized as stars, misplaced under a

familiar category. Thus a new name had to be invented to reflect their nature (which still remains ambiguous to us).

In Chapter 2, "Word Skills," Mayfield moves from observing to communicating what has been observed, and so she spends some time on explaining the use of words, the use of definitions, the meaning of concepts such as *truth* and *reality*. She is teaching writing in this book but not in a manner that writing teachers will recognize. Instead, she is trying to build up the student's seeing and thinking skills a step at a time in a logical and connected manner. There are writing assignments at the end of each chapter that fit the student's development at that point. Here, for example, is part of the writing assignment at the end of Chapter 2 (p. 55):

> 1. Objective: To give your own definition of a word, and to explain that word's meaning through your own experience.
> 2. Form and length: Do this in one page or one paragraph (if typed).
> 3. Structure: Begin with a topic sentence and end with a conclusion.
> 4. Suggested topics:
> (a) What is an adult?
> (b) A word I came to understand through experience.
> (c) A word I misunderstood.
> (d) A word I had trouble understanding.
> (e) A word that interests me.

In Chapter 3, "Facts," Mayfield presses the student to deal with reality and to be most careful in distinguishing between what is seen and conclusions drawn from what is seen. In one instance, she presents a photograph of a person in a football uniform who is carrying an umbrella in one hand while skating down a street behind a bus (Mayfield uses photographs and photograph analysis in a singular way all through the book). Immediately following the black and white presentation are factual statements that Mayfield clearly differentiates from conclusions that attempt to interpret this photograph. It is an adroit presentation, one that makes the connection between seeing-thinking skills and writing clearly in an organized manner.

Chapter 4, "Inferences," is introduced with a Gahan Wilson cartoon that shows a man on the phone saying, "Dump all my shares of Peabody and Fenner!" Through the window, the man on the telephone can see a building with a sign over it reading PEABODY AN, and out of the windows of this building at least six people are leaping. This chapter contains a deep discussion of inferences and ends with a writing assignment that asks students to analyze facts and inferences in a newspaper article. There is also a review test of chapters one through four.

Part One, Chapters 1 through 4, is called "Basics of Critical Thinking" and Part Two, Chapters 5 through 8, is called "Problems of Critical Thinking." Chapters 5, 6, and 7 deal with "potentially problematic forms of inferences known as assumptions, opinions, and evaluations." Chapter 8 deals with viewpoints.

The discussion of unconscious and conscious assumptions is quite clear and packed with examples. Mayfield's discussion of opinions zeroes in on the three confusing uses of the word "opinion": an expert's evaluation, a carefully thought-out argument, and the prevailing view on a subject. The discussion of evaluations is handled carefully: Mayfield emphasizes the fact that we must constantly change our evaluations as new information becomes available.

The chapter on viewpoints is valuable. Look at this definition of egocentricity in which Marlys Mayfield is describing a particular person in a work of fiction (she is not, however, suggesting that all egocentrics are paranoid, racist, and sexist):

> Another way of describing this level of consciousness is to say that this person is not even aware that

> *viewpoints are just viewpoints*. He cannot step outside himself and say, "Well, I have a way of looking at things, but that does not mean that I am always right. Other people also have viewpoints, which I could assume and even learn from." Thus, his viewpoint remains unconscious. He confuses the way he sees things with the way things are, and uses his "thinking" to rationalize feelings that others would identify as selfish, paranoid, racist, and sexist. He is what we call *egocentric* (p. 169).

After discussing egocentricity, androcentrism, and anthropocentrism, Mayfield moves into a deep discussion of political and social points of view. She presents charts to show the meaning of left, right, and center. Such material is most useful in dealing with eighties' students, who can draw, in many cases, exquisitely fine lines between punk and new wave, but who cannot begin to identify with left, right, and center. She also adds a list of magazines that reflect various political viewpoints and sets up an assignment using this list. The writing assignment at the end of Chapter 8 asks the student to compare two viewpoints taken from two magazines. This writing assignment is a longer one than usual; now that the students have worked on a number of thinking-seeing concepts in shorter writing assignments, Mayfield feels that they can move one to longer, more complex writing. At the end of this chapter there is a review test for Chapters 5 through 8.

Part Three, "Forms and Standards of Critical Thinking," deals with inductive and deductive reasoning, logical fallacies, and critical analysis of argumentation. The discussions of inductive and deductive reasoning are thorough, and there are, as usual, practice exercises for students to develop their skills. Chapter 11 probes fallacies in inductive and deductive thinking and ends with a writing assignment that asks the students to seek out fallacies in an argument found in a newspaper or magazine. Chapter 12 examines reasons, conclusions, arguments, and reports and generally works up a mythology for critically analyzing arguments. It contains a good practice exercise in which the student is asked to critique three articles on aid to the hungry in Ethiopia: one article from the *New York Times*, one from *World Press Review*, and one from *National Review*. The chapter ends with two writing assignments: a research assignment and an argument essay assignment.

Thinking For Yourself is a creative and logical text that teaches critical and creative thinking and observational skills in a thoughtful, step-by-step way. At the same time, it weaves writing assignments into its critical thinking methodology in a way that makes sense.

Mayfield, Marlys. *Thinking For Yourself: Developing Critical Thinking Skills Through Writing*. Belmont, CA: Wadsworth Publishing Company, 1987, $11.50.

TO HIS KOI MISTRESS

Had we but pond enough and time,
Sweet Fish, demureness were no crime.
We'd pause beside this rock and ask
Which way to swim, and where to bask.
You in the Yangtze mud should jade
Espy, and all my hints evade:
And I in Hwang-Ho tide would moan
My unrequited lust and own
Affection's grand longevity
With simulated levity.
My water chestnut love should grow
Beyond this rippling flood, and so
Attain the ripeness you deserve,
Transcending bone and flesh and nerve.

But at my back I always hear
Time's baited flyhook dangling near:
And yonder all before us lies
The desiccated sand, and sighs
Regretfully resound as worms
And your reluctance come to terms.
The desert's an uncrowded place,
But no fish shimmer there in grace.
Now, therefore, while your lovely roe
Seek my inspired spermatozoe,
While youthful ichthyous passion spills
From all our palpitating gills,
Now let us sport us near this bank
And leave koi offspring in our tank.
False fishy modesty's a waste:
'Tis finer to be caught than chased.

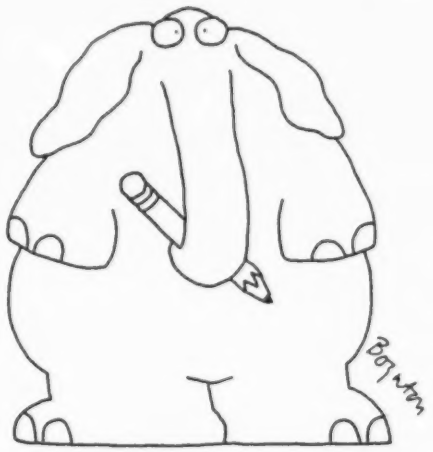
H. WENDELL SMITH
Santa Monica College, Retired

TO: MY COLLEAGUES
FROM: LIZ MACEY
Rancho Santiago College
RE: YOUR FINAL

After grading a large stack of final exams last semester, I decided to celebrate by writing a "final" for my colleagues, reflecting the common experiences we had sometimes talked about while waiting our turn at the copy machine. This memo is a result of that whimsical end-of-the-semester catharsis.

Some of our students think teachers are unsympathetic to those who feel stress over final exams. In an effort to engender empathy for such students, I have devised a final for teachers. Those who pass the exam will be permitted to leave campus as early as 11:15 p.m. Those who fail will be given 237 more essays to grade.

1. A student must have an "A" in order to transfer to a prestigious university.
   a. He tells you at the beginning of the semester and does all that he must in order to meet your requirements.
   b. He tells you at the midterm and works diligently for two weeks.
   c. He tells you the week before the final and fails to keep his appointment to discuss the matter.
2. You have spent three weeks teaching research paper strategy. A student has been absent most of the time and shows up the day before the paper is due to tell you he has selected a topic.
   a. He recognizes that avoiding your class will result in a failing paper but appreciates the lesson he has learned about the penalty for procrastination.
   b. He recognizes that he's been remiss but thinks the library must share the blame because it doesn't have any books.
   c. He thinks that you are unappreciative since he was absent because he was working on his research paper.
3. A student turns in an essay that is weak in content and has a number of errors in mechanics. However, you have just read an article concerning the value of praise and positive reinforcement, and you give the essay a generous "C".
   a. He is pleased to have received a "C" and turns with enthusiasm to his next assignment.
   b. He is annoyed because he wanted a "B" and crumples the paper without reading your copious instructive notes.
   c. He badgers you about not giving him an "A"; he says he spent an hour on the paper, and writing isn't easy for some people.
4. You are bone-weary and your family life is in shambles. Nevertheless, you resist the temptation to take a day off because your students need you.
   a. Your classes are well-attended, the lessons are well-received, and your students appreciate your concern for them.
   b. One third of the class is absent, some of the students who attend are unprepared, and one student sleeps through the whole lesson.
   c. Most of the students are absent; several of those who show up look disappointed to see you and remark, "Gee, three of my other teachers are absent. Don't you EVER take a day off?"



5. You are scrupulous about keeping office hours. On one occasion, however, you step out for a quick trip to the bathroom.
   a. No one notices your brief absence, and the rest of the hour is uneventful.
   b. One of your students stops by but waits until you return because he knows you are the sort to meet your commitments.
   c. Three students come to your office; since you are not there, they go to the Humanities Office and complain that your absence will affect their ability to be successful in your class and in our college.
6. You stayed up until 2:30 a.m. preparing your lesson. Your students enter your class and ask:
   a. "Are we going to continue our discussion of literary allusions or will we be moving on to metaphors and similies?"
   b. "Are we going to talk about our grades?"
   c. "Are we gonna do anything today?"
7. You take your class to the library for an orientation lecture.
   a. Your students listen attentively, take notes, and later do an excellent research paper.
   b. Some students listen, and the rest are polite and quiet.
   c. Your students fail to attend, explaining later, "I been to the liberry once, so I didn't need to go."
8. Your class is full, but a particularly persuasive student convinces you that he must get into your class or else he will lose his scholarship, his career will be ruined, and his parents will languish in the refugee camps forever.
   a. He never misses class, does all the assignments, and earns an "A."
   b. He misses a number of classes and barely earns a "C."
   c. After a few weeks of sporadic attendance and indifference to assignments, he stops coming and doesn't bother to withdraw.
9. One of your students was absent last class. He
   a. called his classmate, got the assignment, and returned to class fully prepared.
   b. comes to class, asks his friend what he was supposed to have done, and turns the assignment in next time.
   c. tells you he was absent because he slept late and asks, "Did we do anything?"
10. The year is finally over. You turn in your cap and gown and head for home.
    a. You smile as you think of the well-deserved respite that is to come.
    b. You know you'll enjoy the summer, but you're already making plans to do better in the fall.
    c. You miss your students already.

Liz Macey has been teaching at Rancho Santiago College since 1970 (when it was still called Santa Ana College). In addition to English, she teaches Assessment of Prior Learning, a program that helps adult learners acquire credit for what they already know.

NOTICES

(Continued from Page 2)

Redmond and Haki Madhubuti and dancer/choreographer Katherine Dunham. Maya Angelou will address the Opening General Session, Friday, 18 November, and Shirley Brice Heath, professor of education at Stanford University, will speak at the Sunday General Session, 20 November. Three fine writers—Charles Osgood, CBS news correspondent; Gwendolyn Brooks, distinguished black woman poet; and William Gass, philosopher and novelist—will speak at the special sections luncheons on Saturday, 19 November.

For further information or for conference registration forms write NCTE, 1111 Kenyon Road, Urbana, Illinois 61801.

10 December 1988. COLLOQUIUM ON MARGURIETE DE YOURCENAR. University of Southern California. For information write Albert Sonnenfeld, Dept. of French and Italian, THH 126, USC, University Park, Los Angeles, CA 90089-0359.

27-30 December 1988. ANNUAL CONVENTION: MODERN LANGUAGE ASSOCIATION. New Orleans, LA.

The College Section will sponsor a session entitled "Literature Theory and Rhetorical Theory: Making Connections in the Curriculum." Panelists will be James Berlin, Ellen Jones, Steven Mailloux, and Louise Phelps. The Two-Year College Section will also sponsor a special session. For information write Convention Manager, MLA, 10 Astor Place, New York, NY 10003-6981.

4-7 January 1989. SIXTH ANNUAL CCCC WINTER WORKSHOP: TEACHING COMPOSITION TO UNDERGRADUATES. Sheraton Sand Key Resort, Clearwater Beach, Florida.

Sponsored by the Conference on College Composition and Communication and the NCTE, this annual workshop is designed to provide professional development opportunities to teachers in two- and four-year colleges through in-depth study of major concerns of composition faculty.

For registration materials write CCCC Winter Workshop, NCTE, 1111 Kenyon Road, Urbana, IL 61801.

PRESIDENT'S PERSPECTIVE

(Continued from Page 7)

structors whose campuses are on "early start" calendars and who have already started their fall classes and many instructors on "traditional" semester calendars or quarter systems whose administrations/Boards will be reluctant to approve last minute scheduling changes/substitutions. So much for the UC commitment to community colleges, its chief source of junior-level transfers.

Again this year, with renewed vigor, the ECCTYC Board will tackle the major problems confronting community college English departments, airing our

grievances, suggesting solutions, and attempting to better our teaching situations, thereby bettering the education we offer our students. Contact your regional directors with your concerns and be assured they will be brought to the attention of the Board. ECCTYC exists to represent and serve you.

JIM CAGNACCI
City College of San Francisco

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(Continued from Page 7)

to the faculty members of individual departments, not to the college or to the state;

4) establishes the means for the CCs, the California State University, and the University of California to agree on "a general education transfer core curriculum" that students can transfer completely as well as use to meet the requirements for the Associate Degree.

There is a great deal more in the bill that deals with such matters as students' access to the CCs, the duties and responsibilities of the BG since it is now charged with directing the CCs rather than the Legislature's doing so, other matters relating to the faculty and the administration and their relationships in running the colleges.

As to other matters, several reports in the media have indicated that this was not the Legislature's finest year. Some would even suggest that it was one of its worst: lots of political maneuvering, many things done for the sake of being re-elected; there was even the FBI's infiltration to discover any hints of fraud and corruption, with four indictments being handed down.

And there is still the matter of Title V, Sections 55002 and 5805.5 to be settled. It is still hung up in the Office of Administrative Law, but predictions continue that its release is imminent (so what else is new).

And so a new year begins. Welcome back to those who have been here before, and welcome to the fold to those who have just entered.

News from the Regions

REGION III: SOUTH SAN FRANCISCO/MONTEREY BAY

Directors: JOHN LOVAS, *De Anza College*; NICK ROBERTS, *Cabrillo College*.

Region III held its annual meeting 2 June 1988 at San Jose City College. **MARY ANN PAGE** (San Jose City College), **DICK LUNDQUIST** (Cabrillo College), and **DIANE DAY** (Foothill College) reported on ECCTYC's "Revitalizing Literature" Conference, held at Lake Arrowhead, 26-29 April 1988. **JOHN LOVAS** and **NICK ROBERTS** reported on San Jose State's new screening exam for the upper division writing workshop (100W) and joint San Jose State-community college curriculum development. At the election for directors, **LOVAS** and **ROBERTS** were unanimously reelected.

REGION V: SOUTH VALLEY

Directors: BILL DECKER, *College of the Sequoias*; PAUL KASER, *Kings River Community College*.

Region V held its spring meeting on 24 March 1988 at the College of the Sequoias. Five of the seven colleges in Region V were represented, and twenty-one people attended.

The afternoon meeting included discussions of Fresno City College's Puente Project, an Honors Program at Kings River Community College, the Exit Testing Program at Bakersfield College, and the SUCCESS Program (Developmental Studies) at the College of the Sequoias.

The meeting concluded with the election of directors for the next two years. **BILL DECKER** (College of the Sequoias) was re-elected, and **PAUL KASER** (Kings River Community College) replaced **CHARLES LYNES** (Fresno City College).

REGION VII: NORTH LOS ANGELES

Directors: LEE HANCOCK, *Los Angeles City College*; VELORIS LANG, *Glendale City College*.

Volume 1, Number 1 of the *Santa Monica Review* has just been published. Edited by **JIM KRUSOE** of the Santa Monica College English Department, the biannual publication features in its Fall 1988 issue stories by Janice Shapiro, Guy Davenport, Alicia Ostriker, Erika Taylor, Christina Kawadiwsky, Benjamine Weissman, Ann Beattie, Monona Wall, Annie Pan and Mitch Sisskind, and Arturo Vivante; and poems by David Trinidad, Jyotsna Sanzgiri, Alice Notley, Dick Barnes, Charles Bernstein, Karl Drolow, Amy Gerstler, Kathleen Spivack, Bill Mohr, Robert Gregory, Maureen Owen, Charles Baxter, Norman Dubie, Tom Clark, and Peter Schjeldahl.

Subscriptions are available for $10/year (individuals) and $12 (institutions). Write *Santa Monica Review*, Center for the Humanities, Santa Monica College, 1900 Pico Blvd., Santa Monica, CA 90405.

Two English instructors—**TONY DINIRO** and **KATHY DAWSON**—will not be seen in the halls of the Santa Monica College English Department this fall, for they are teaching in Guildford, England, as part of SMC's Semester Abroad program. **DON DOTEN**, who spent the Spring 1988 semester in Guildford, reports that teaching abroad offers the instructor an opportunity to try new approaches and to take students to the very spots they are reading about. "Some aspects of teaching in Guildford are more difficult," he says, "but on the whole it's a pleasure and a wonderful opportunity for growth—for both teachers and students."

Several members of the SMC English Department are part of a new "college within a college"—the Center for the Humanities—developed at a site about a half mile southeast of the main campus. Participating in this experiment in interdisciplinary/cross-cultural education are **BARBARA BILSON, DICK DODGE, MARY LOU FONSECA, BARBARA GOLDTHWAIT, JIM KRUSOE, LYLE LARSEN, JILL PEACOCK, JIM ROBINSON,** and **SHIRLEY** and **GIL SAINT LEON**.

CATHY LONG (Santa Monica College) is on the editorial board of the *Sculpture Gardens Review*, which publishes poetry.

REGION VIII: SOUTH LOS ANGELES

Directors: ROBERT DEES, *Orange Coast College*; ALICIA LACKMAN, *Long Beach City College*.

Two Fullerton College instructors returned from spring sabbaticals this fall. **SHAWN QUIRK**, in his sabbatical project, explored research on creativity and techniques for teaching it. He was particularly interested in developing approaches to tap memories of and develop imagination in creative writing students.

GLORIA WEINTRAUB's sabbatical project involved acting as a writing consultant for biology instructors interested in developing a lab manual for general biology. Specifically, the project involved (1) designing and sequencing writing assignments, (2) integrating reading and writing to improve reading comprehension and critical thinking skills, and (3) exploring the use of collaborative strategies in the lab to enhance learning and foster the development of a science community.

LIS LEYSON (Fullerton College) is taking a semester leave of absence to participate in the 1988 UCLA Summer Program—a program "dedicated to addressing the unique needs of historically underrepresented minority and low income freshmen." The program design is based on the collaboration of a composition instructor and a content course instructor.

MARSHA JEFFERS, the new department coordinator at Cypress College, attended the Association of Departments of English Conference for department chairs in Phoenix this summer. Marsha felt the conference gave her new ways of viewing old problems.

MITSUYE YAMADA, also a Cypress College teacher, has just published an anthology of her writing entitled, *Desert Run: Poems and Stories*.

Three community college instrutors, **MARGARET BOEGEMAN** (Cypress College), **REBECCA WELCH** (Irvine Valley College), and **AL ACENA** (College of San Mateo), have been appointed to the "Humanities Expectations Statement Committee"—a task force including all segments of higher education. The mission of the task force is to write a statement about what higher education expects from entering freshmen.

REGION X: SAN DIEGO

Directors: ROSANNE HILLHOUSE, *Imperial Valley College*, ROB ARCHER, *Mira Costa College*.

This fall San Diego City College is beginning a developmental core program entitled "The City Cluster." Students will be recruited and assessed by the English Placement Test. If students score below English 101 (the transfer English level), they will be block-scheduled into a core program consisting of a social science class, a reading and writing class (or an ESL class), and a Personal Growth class. Each group of twenty-five students will be assigned an instructor as a mentor. Five groups will be scheduled to begin the core this fall.

JAN LOMBARDI would be interested in hearing from other colleges who have developed similar core programs or who are in the process of developing them.

TO: COLLEAGUES
FROM: DR. PHYLLIS MAEL, ASSOCIATE PROFESSOR, DEPARTMENT OF ENGLISH
Pasadena City College
RE: INTEGRATING MATERIAL ON AND/OR BY WOMEN INTO ENGLISH COURSES

As part of my sabbatical project, I am conducting a survey of English teachers in California community colleges to find out how they integrate material on and/or by women into their courses. The goal is a resource book that will include an annotated bibliography, course syllabi, sample assignments, and other material that will aid teachers seeking to integrate this material into their courses. I will be conducting my research as a Visiting Scholar at the UCLA Center for the Study of Women. The resource book will be funded, in part, by a grant from the Community College Humanities Association.

Could you please answer the following questions as specifically and completely as possible. You may explain any answer more fully on a separate sheet(s) of paper. Please attach a three sentence annotation of some of your favorite texts (e.g., novels, plays, poems, films, etc.). Also please attach course syllabi, assignments, examination questions, suggestions for successful curriculum integration, etc. All material included in the resource book will be acknowledged.

Please return this questionnaire by **15 November 1988** to Phyllis Mael, UCLA Center for the Study of Women, 236A Kinsey Hall, University of California, Los Angeles, CA 90024.

1. How familiar are you with material on and/or by women in your discipline?
   Very Somewhat Not at all

2. Do you integrate this material into your classes?
   Yes, frequently Occasionally Not at all
   If you answer "Not at all," please turn to question 13.

3. In which classes do you integrate this material?

   Basic Skills _____ Composition _____ Literature _____

   Creative Writing _____ Other (list) _____

4. How do you integrate this material?

   a. Lecture _____ (e.g. lecturing on a woman writer). Please explain (give concrete examples, if possible):

   b. Discussion _____ (e.g., examining biases). Please explain:

   c. Readings _____ (e.g., expanding the canon by assigning a play by a woman). Please explain:

   d. Assignments _____ (e.g., reinterpreting traditional texts by asking students to write about sexism in Hemingway). Please explain:

   e. Questions _____ (e.g., "How might this issue affect women?") Please explain:

   f. Examination questions _____ (e.g., Compare and contrast the treatment of mother-child relationships in two short stories.) Please explain:

   g. Other _____

5. Do you integrate material on and/or by women from other disciplines into your courses? If so, from which disciplines and in what way?

6. Do you also integrate material on race and/or ethnicity? If so, please explain.

7. How satisfied have you been with your integration of these materials?

8. What has been student reaction to this material?

9. If you integrate this material through texts, are these texts required or supplementary? Are these texts selected by you or by a committee? Please explain the process for selection.

10. Has there been any resistance to your curriculum integration? If so, what strategies have you developed for coping with this resistance?

11. Has this integration been done on your own or is it part of an institutional effort?

If part of an institutional effort, who initiated the project and how has this been accomplished?

Reassigned/released time _____ Workshops _____ Other _____

12. Is the integration of this material reflected in your course syllabi? Please explain.

13. If you have not integrated material on and/or by women into your courses, what reasons have prevented you?

Not enough time _____ Not interested _____

Not enough available material _____ Other _____

14. Are you interested in receiving the resource book when it is completed?

Yes _____ No _____

Name _____ Department _____

College _____ Telephone _____

College Address _____

ENGLISH COUNCIL OF CALIFORNIA ECCTYC TWO-YEAR COLLEGES

inside english

Vol. XVI, No. 2 | Journal of the English Council of California Two-Year Colleges | December 1988

INSIDE

inside english

ECCTYC

Looks at Developmental Writing and the Plight of the Part-Timer

Basic writers seem to lack confidence in their ability to express themselves and focus too much on "error and inadequacy."
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What factors "increase a part-timer's chances of attaining a full-time position"? Two former part-timers (now full-timers) examine full-time, part-time, and administrative views on the issue.
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Flying from one job to another—not just from one school to another—fragments not only the teacher but also the teaching.
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INNER VOICE, AUDIENCE, AND DEVELOPING WRITERS

The Ins and Outs of Writing

by CLAUDINE POGGI
City College of San Francisco and De Anza College

The idea for this article was precipitated by an internal conflict over something that had happened to me. In fact, the expression of my thoughts on paper at this moment is cathartic. Just by writing these words, giving shape to these thoughts, I feel relieved of some of the tension I had been feeling. This need for outward expression of the internal is precisely what prompted the concept of the article.

The inside of writing is a process of immersion within ourselves almost to the point of drowning in our thoughts and feelings. Being deluged in this way can be frightening because of a feeling of loss of control, and so we may resist delving deeply into ourselves. But keeping a lid on something is not really controlling it in the sense of mastering it. We take control by bailing ourselves out step by step. Bringing deep ruminations out into the light, giving them form, and putting them onto paper for a process of examination and manipulation by our own hand imbues us with power over them. Of course, facing and examining some of our thoughts and feelings can be painful, but if we are resolute, we can derive deep satisfaction from our sense of empowerment. The inside of writing, then, involves self-revelation. It is, therefore, necessarily introspective, egocentric, and introverted.

The outside of writing is preparation of material for an audience. This audience can be as personal as oneself, as in a diary, or as impersonal as the general reader, as in a newspaper. Sculpting our written material to suit a particular reader means we must take that reader's position in re-examining our written work. In order to to this, we first need to know our audience and second need to become that audience. We must strive to become egoless in our role as critical reader in preparing our raw material into a finished written product. Editing our own material is difficult because achieving the position of the reader is not easy and because we may have to face cutting away parts of our creation. This is the ultimate extroversion. All written expression is for the benefit of the other, the audience. In the end, however, it is also always for our own benefit because our success as writers depends on the degree to which we satisfy our intended audience.

Writing is one of the most complex of activities because it involves the use of so many skills and the performance of so many tasks in a non-linear fashion; in writing, a number of skills and tasks are called into play simultaneously. In teaching writing, we identify for the student the tasks to be performed and we help the student develop skills to be used. When the "preanalyzed" process of writing is "revealed" to the student, it is often perceived by him or her to be a series of discrete tasks to be performed by employing a number of distinct skills which may be finitely listed in a text. But we writers know this is not the whole truth or even half the truth. Perhaps we must admit it is only a convenient model from which to teach. To be sure, it provides scaffolding for some students to begin to write formulaic essays, and it gives those who already have good writing skills a perspective on writing which they may not have had before, perhaps enhancing their already extant abilities. However, there always remains a group of students who seem impervious to our well-intentioned ministrations. This is because good writing is more than following a menu of tasks and skills.

Good writing stems from an intimate involvement with ideas. Involvement means wallowing in thoughts and feelings, reveling in them, deriving pleasure from experiencing them. It means caressing them and nurturing them so that they develop fully. It means knowing our thoughts and feelings well. Good writing results from expressing our familiar and intimate concepts so that others may understand and appreciate them in a way that we determine.

How do we get our beginning composition students to experience writing in the way I have described? Helping them to identify and maximize both inside and outside aspects of writing is the approach suggested here. Using the inside/outside motif, let us look at three common sticking points I have observed in my students during the writing process: 1) coming up with ideas; 2) organizing ideas; 3) expressing ideas clearly and in a depersonalized way for a specific audience.

First, the writer needs something to write about. An idea may come from world events, personal experience, or something we have read—something external to the writer. Therefore, we need to encourage our students to experience

the world. This is why reading is an integral part of composition classes. However, we need to go further than reading, encouraging students to bring their outside-of-class activities into the class to share and, if necessary, assigning outside activities such as visits to local landmarks. The student then reacts internally and personally to this external raw material. It is important for us to recognize that, like all writers, our students need time

(Continued on Page 12)

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Send poems to Robert Rippy, *inside english* Poetry Editor, English Department, San Bernardino Valley College, 701 So. Mt. Vernon Avenue, San Bernardino, CA 92403. Send all other submissions to Barbara Bilson Woodruff, *inside english* Editor, English Department, Santa Monica College, 1900 Pico Boulevard, Santa Monica, CA 90405. Manuscripts should be accompanied by a cover sheet that includes the author's name, address, and something about the author. Each manuscript should be titled and have the author's name and college under the title. Include a self-addressed stamped envelope.

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Letters

Plaudits to *inside english* for publishing "Mergansers and Jays" [October 1988:3], the sequel to "Crimson Rosellas and the Teaching of Writing" [December 1987:1], and to the author Margie Whalen. Although the two articles speak of totally different methods of teaching writing, they show an instructor-in-process—a teacher who is open to listening and questioning and changing.

I was sparked by "Crimson Rosellas" to adapt in my preparatory-to-English 1 [Freshman Composition] classes the Editing Problems Chart, although to be more positive (?) I renamed it Correction Symbol Track Record/Evaluating Your Essay. In fact, my students, whose focus is self-editing, seem to be benefiting from using this technique. After I comment on their essays, they note errors and correct them, respond to my comments, and make revisions before returning their essays to me for a grade, In this way I am assured students do read my comments and do confront the kinds of problems that are keeping them from qualifying for English 1.

In giving voice to Marge Whalen's evolving process, *inside english* has continued to affirm mine.

BARBARA GOLDTHWAIT
Santa Monica College

Notices

Please send announcements and information about workshops, conferences, calls for papers, and other activities of interest to the profession to "Notices" by the deadline noted in each issue. They will be run on a space-available basis.

CONFERENCES

27-30 December 1988. ANNUAL CONVENTION: MODERN LANGUAGE ASSOCIATION. New Orleans, LA.

The College Section of the NCTE will sponsor a session (#585) entitled "Literacy Theory and Rhetorical Theory: Making Connections in the Curriculum." Thursday, 29 December, 3:30-4:45 p.m. Speakers will be James Berlin (Purdue University), Ellen Jones (Purdue), Steven Mailloux (Syracuse University), and Louise Phelps (Syracuse).

The Discussion Group on the Two-Year College will sponsor a special session (#387), Thursday, 29 December, 8:30-9:45 a.m. This session, "Nonpedagogical Faculty Scholarship at the Two-Year College: Practical Recommendations for Its Successful Completion Despite Onerous Teaching Schedules," features papers by Louis Chicatelli (Westchester Community College), Myrna Goldenberg (Montgomery College), Brian Gallagher (LaGuardia Community College), and Keith Kroll (Kalamazoo Valley Community College). The Discussion Group for the Two-Year College has also arranged a cash bar Wednesday, 28 December, 5:15-6:45 p.m.

For information write Convention Manager, MLA, 10 Astor Place, New York, NY 10003-6981.

4-7 January 1989. SIXTH ANNUAL CCCC WINTER WORKSHOP: TEACHING COMPOSITION TO UNDERGRADUATES. Sheraton Sand Key Resort, Clearwater Beach, Florida.

Sponsored by the Conference on College Composition and Communication and the NCTE, this annual workshop is designed to provide professional development opportunities to teachers in two- and four-year colleges through in-depth study of major concerns of composition faculty.

The CCCC Winter Workshop offers a three-strand program of intensive workshops:

(1) "Adapting to Diversity in the Composition Classroom" ("Understanding Writing as a Sociological Event," Kris Gutierrez, University of Colorado; "Working with the Mature Ethnic Learner," Vivian Davis, Eastfield College; and "Teaching the Asian Students: Reaching the Resource," Lawson Inada, Southern Oregon State College);

(2) "Managing the Writing Process" ("Thinking and Writing," Jackie Jones-Royster, Spelman College; "Revising Written Language," Michael Flanigan, University of Oklahoma; and "Understanding Texts," Elaine Avidon, Lehman College, CUNY);

(3) "Evaluating Writing in Composition Classrooms" ("Designing Topics for Essay Examinations," Sybil Carlson, consultant in Educational Research and Assessment; "Analyzing Errors in Student Writing," David Bartholomae, University of Pittsburgh; and "Using Holistic Scoring to Evaluate Writing," Mimi Levin, Literature and Testing Group, ETS).

The registration fee of $265 includes tuition, workshop materials, coffee service, a welcoming social and banquet, and three luncheons. Hotel rates at the Sheraton Sand Key are $62/day. Special discount airfares are available through

(Continued on Page 12)

FROM THE EDITOR

What a wonderful sight—manuscripts arriving months ahead of deadline to be considered for future issues of *inside english*. The editorial board spent many hours at the ECCTYC Fall Board of Directors meeting (10-11 November 1988) reading and discussing the submissions to the March and May 1989 issues of *i.e.* We on the editorial staff gratefully thank you for providing us with material in sufficient lead time to truly collaborate with the writers. However, these issues are not complete, so do continue to send us your manuscripts.

Articles and reviews for the March issue of *inside english* should focus on literature—pedagogy; critical approaches; analyses; reviews of texts (secondary and primary), critical studies, theoretical studies, and "inspirational" works; philosophical ruminations—and on teaching in study abroad programs—pedagogy (again); why teaching in such programs enriches your instruction or drives you crazy; how you altered an existing course to adapt it to European, Asian, African, or wherever locales. The May issue will present a potpourri of articles about our profession with a special emphasis on ESL concerns. Here, again, we solicit your articles and reviews.

Unfortunately, however, both issues lack letters that respond to the articles and reviews printed in *inside english*. Although we welcome all letters—those that praise and those that criticize—we believe that letters which raise questions about or add information to the ideas, techniques, and opinions expressed in these pages are of greater interest to the readers.

We also want to know what you are doing. This issue has no "News from Our Regions." As you have noticed in previous issues, we believe it's of value to let you know what your colleagues around the state are doing: pursuing a sabbatical project; writing and publishing articles, books, poetry, stories; presenting papers and leading workshops at conventions; teaching in Bali or Budapest. Don't be shy; send us a brief (or detailed) summary of your activities. If you don't want to tell us about your accomplishments and activities, please tell us about your colleagues'.

We intend to present in these pages the variety of ideas found among our four thousand readers. By doing so, we know that sometimes we please many of you, and sometimes we irritate you. If the journal doesn't reflect your professional concerns or your attitudes, please help us change that by writing an article or a review or a letter that does express your point of view. Thank you—readers and writers—for your interest in and support of *inside english*.

BARBARA BILSON
Editor

STUDENTS' PERCEPTIONS

Why Basic Writers Don't View Themselves As Writers

by KAREN McGUIRE
Pasadena City College

As a teacher of both basic writing and freshman composition at Pasadena City College, I have become aware of the differing attitudes of students enrolled in these classes toward themselves as writers. Many students begin in the most basic course, English Essentials (English 400) and progress through Reading and Writing Skills (English 100) to Freshman Composition (English 1A). Although many students who were once basic writers in English Essentials become *writers* in Freshman Composition, the students in the two classes seem to have different attitudes about themselves as writers. Basic writers frequently tell me they don't know how to write, whereas in Freshman Composition I more often hear that previous teachers—so easily the villains—had not appreciated students' ideas.

To verify my subjective impressions of these differing attitudes as well as to learn how the students feel about writing, I have been distributing a survey during the first week of the semester to both groups[1]. Over the last ten years I have been accumulating these surveys in a half-empty closet, but recently I have begun compiling the responses and have indeed found that basic writers really don't see themselves as writers in the way that freshman composition students do. I base this judgment on responses to the last question of the survey which asks, "Do you like to write? Why or why not?" I believe students are honest in their responses to this question because their reasons were stated bluntly and specifically.

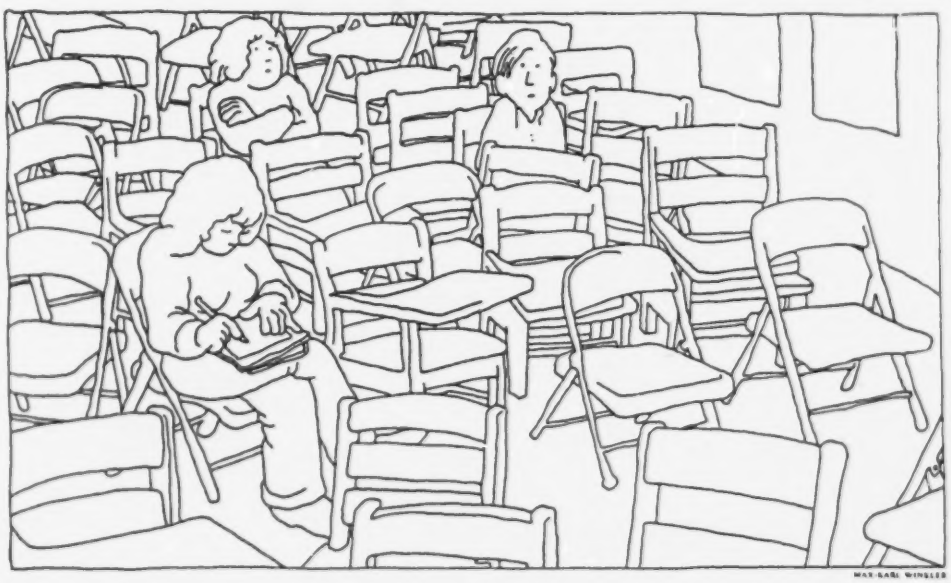
For convenience, I will present responses based on randomly chosen samples of one hundred students in each group. Initially I was pleased to note that more basic writers (54 per cent) liked writing than those who disliked it (32 per cent).[2] Reasons for appreciating writing included having time to write (6 per cent), understanding the subject (10 per cent), and being in the mood to write (6 per cent). However, the majority (36 per cent) of those who liked writing either had no reason or were concerned with the time of day they preferred to write. Many expressed an interest in writing in class as opposed to writing at home because of the time and the availability of help. Basic writers frequently (22 per cent) cited their numerous mechanical errors and inability to write clearly as the major reason they do not like to write. Understandably, they would not wish to pursue a task that makes them feel incompetent. Those basic writers who did not cite errors as their reason for disliking writing mentioned how time consuming (3 per cent) or boring (3 per cent) writing was.

To summarize the comments of the basic writers who did not like the writing, I would emphasize the lack of confidence because of their over-whelming emphasis on error and inadequacy: "I'm not good at it"; "I don't do well when I write"; "It is difficult for me to get my point across"; "I have very little confidence in my writing"; "I cannot write what I am trying to say"; "To me its [sic] not interesting." By shifting emphasis away from mechanical correctness perhaps instructors can guide the basic writer toward an emphasis on expressing ideas and developing arguments. If the basic writers could see themselves as competent (at least in formulating ideas), perhaps they would begin to be more competent writers.

Basic writers are frequently more interested in being finished than in revising to be clear or concise in expression. Escaping a task that many basic writers find laborious and confusing is an understandable impulse, but the basic writing teacher needs be aware of the students' reluctance to revise their writing and needs to help them overcome their resistance through repeated demonstrations of various ways to express the same idea (basing these demonstrations on the students' own compositions rather than on exercises, which are often too pat and too trite to be convincing to the students who already doubt that the written word can be easily manipulated). Until the basic writers can see the overall composition without their spelling and punctuation errors paralyzing them, they will be unable to find writing "interesting."

Freshman composition students most frequently cited interest and understanding a subject as the reasons they liked writing. One student cited the ability of writing to move people to action. Several mentioned diaries, journals, and letters as pleasurable writing. Seventy-two per cent of the freshman composition writers enjoyed writing while only 17 per cent disliked it because writing was too difficult a process or because they did not see themselves as good writers (one student particularly objected to writing analyses)[3]. The majority of freshman composition writers *did* see themselves as writers. One student believed writing "[could] allow a written form of personal expression." Several cited creativity and the ability to reach others with ideas as motivations for writing.

These factors were not cited by basic writers perhaps because they did not see themselves as communicating ideas but as correctly structuring sentences. Basic writers seem more concerned with getting something down on paper than with expressing their ideas in the clearest or most interesting way. Because the basic writers lack confidence and truly believe that they cannot write effectively (one student who did not like writing stated, "[I'm] afraid of my mistakes," and another "[My] paper may be incorrect"), they frequently do fulfill their own prediction and write poorly. These students need more awareness that their ideas are valid, that skills will come with practice (if the students are willing to commit time to the art of composing), and that modes of expression are as various as designs in a kaleidoscope. Instead of reminding basic writers of how much they do not understand about syntax and diction, we basic writing teachers would better spend our class time emphasizing the flexibility of language and the variations of form.



MAX-KARL WINKLER

ENDNOTES

[1]Sample survey:

Name:_____ First language_____
Language spoken at home_____
Other writing course_____

What do you want to learn from this course?
What specific comments did your last teacher make about your writing?
What is the most difficult part of writing? (what do you worry about)?
What is the easiest part of writing?
Describe what good writing is to you.
What steps do you go through when you sit down to write a paper?
What do the words "rewriting" or "editing" mean to you?
What special habits do you have when you write?
How do you decide that a paper is finished and that you can do nothing more to improve it?
Do you like to write? If yes, why? If no, why not?
I don't remember where I originally got the format for the survey.

[2]Three per cent gave no response to the question—Do you like to write?—while 11 per cent believed they were undecided because of such factors as time, mood, assignment.

[3]One per cent gave no response while 8 per cent were undecided because of time, mood, and need to improve.

INTERIM *i.e.* EDITOR NEEDED

Because Barbara Bilson Woodruff will be in England during the Fall 1989 semester, *i.e.* needs an interim editor to be responsible for the October and December 1989 issues. The editorial board hopes to select the interim editor by 1 February 1989, thus allowing the new editor to work with the current editor on the March and May 1989 issues.

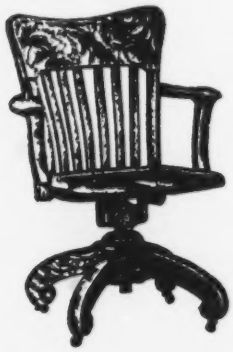
Please send your resume by 15 January 1989 to the *inside english* Editorial Board, c/o Barbara Bilson Woodruff, Editor, Santa Monica College, 1900 Pico Boulevard, Santa Monica, CA 90405.

PITFALLS AND POSSIBILITIES

The Plight of the Part-Timer

by SARA WATERS
and JANET MADDEN-SIMPSON
El Camino College

As junior full-time English faculty, on tenure tracks but as yet untenured, we are ourselves not far removed from deeply feeling the "plight of the part-time instructor." As former part-timers who have overcome the tremendous odds against obtaining full-time jobs, we wondered if we had been incredibly lucky, or if there might be factors that increase a part-timer's chances of attaining a full-time position.



The difficulties in accurately identifying such factors are exemplified in our own cases. Though we are both at roughly the same point in our careers—both of us are second year full-time instructors at El Camino College (ECC) in Torrance, California—we have very different educational backgrounds and teaching experience.

Sara holds an M.A. in English from California State University at San Diego, where she enrolled in specialized community college courses as part of her graduate work. Upon completion of her degree, and also through San Diego State, she did a semester of community college student teaching in a freshman composition class. After a semester of substitute teaching, she began part-timing, teaching a maximum of fourteen units at two community colleges (*not* ECC), for a period of seven years. During this time she was involved in departmental and faculty senate committee work and published an article. Before getting a full-time job at ECC, she had interviewed three times at other community colleges.

Janet holds an M.A. in English from Arizona State University, an M.A. in Anglo-Irish Studies from the National University of Ireland, a diploma in English As A Second Language from ATESOL Ireland, and a Ph.D. in English from the National University of Ireland. She was a T.A. during her days at ASU, then went to Ireland, where she taught ESL and English on both part-time and temporary full-time bases in several colleges and universities, worked in publishing and broadcasting, and published several articles and edited one book. When she moved to California in August, 1985, she found part-time employment at three institutions (*not* ECC) and meanwhile sent application forms and resumes to every two- and four-year college in the state. The ECC interview was her first, and only, community college job interview.

In our examination of the part-time issue, we chose to limit ourselves to ECC in part because of time constraints and also because the debate over the status of adjunct faculty has been a major part of campus life at ECC. Furthermore, we felt somewhat justified in focusing on ECC as it is the largest single-campus community college in California and purports to be the largest in the nation. ECC is proximate to other two- and four-year colleges and universities, and it is located in a large metropolitan area with an enormous pool of potential part-timers who have a diversity of education and experience and who come from all over the country.

We began with certain preconceived notions. First of all, everyone we talked with agrees that these days the way to a full-time job is through part-timing: i.e. it is virtually impossible to go directly from degree to teaching position. The caveat, however, is that part-timing is no assurance of a full-time job. Second, hiring procedures are more complex and demanding than in the past. Third, administrators are looking for more than just evidence of competent teaching. In order to assess the factors that increase or hinder what we call the "full-time hireability factor" of part-timers, we surveyed all instructors in our English department. In addition, we interviewed faculty and administrators who have served on hiring committees in our division. One of the most startling findings was that both full-timers and part-timers welcomed the opportunity to voice their sentiments about the issue of part-time teaching. The enthusiastic cooperation that we received during the research for this article has buttressed our own belief that part-timers deserve to air their concerns, to know the experience of those who have obtained full-time jobs, and, finally, to have a realistic appraisal of their chances of full-time employment within the profession.

Full-Time Views

One of the hotly debated issues among those in pursuit of full-time English jobs is whether an advanced degree is an asset or a liability. Because the college must pay more for units past the M.A. and because of the community college's commitment to classroom instruction rather than to research or publishing, job seekers often fear that the attainment of an advanced degree might militate against the applicant. While we found no data to indicate that this is the case, the paper qualifications of our department members at the time of their hirings suggest that the holding of a degree beyond the M.A. is not, or has not in the past been, in itself, any advantage. Of the four full-time faculty members hired between 1977 and 1982, one held a Ph.D.; of the six full-time positions which were filled between 1983 and 1986, only one went to a Ph.D. In both cases, the degree is in English rather than composition or rhetoric. Of the eighteen full-time members of the English department, there are four Ph.D.s; overwhelmingly, at the time of employment, the highest degree held was the M.A., and, at present, only one member of the department is working towards the completion of the Ph.D.

Another piece of received wisdom is that the way to get a full-time position in a community college is to rise through the ranks of the part-timers. Only six members of our department said that they had never taught part-time in the community college system before being hired as full-time instructors at ECC; however, they had taught at elementary schools, at junior and senior high schools, and at four-year colleges and universities before employment at ECC. Among those who had taught part-time in the system before securing full-time employment, there appears to be no average length of part-time service: time of part-time teach- ranges from one semester to ten years. One of the most heartening examples of the value of persistence is the individual who taught part-time at ECC for nine years before she was hired full-time; another is the person who twice got as far as the President's Cabinet interview and each time placed second; in the second and "more painful" instance, he had been a part-time instructor at ECC for four years and someone "from outside" the college was hired instead.

As with other California community colleges, full-time hiring in English at ECC has been modest: between 1959-64, there were three full-time appointments; between 1965-70, a further three; between

1971-76, two; between 1977-82, four; and from 1983-present, six, with the possibility of as many as four positions to be filled in 1988-89. Here the ECC English department may well be exceptional: the filling of six positions in two years reflects not only retirement/replacement, but also the expansion of our remedial composition program and a concurrent reduction in freshman composition class size.

But for those full-time faculty members who have been through the "waiting out" process, those who confess to having felt like "vultures" at the news of illness

or retirement plans, the sense of competition has been very keen. Although some speculate that community colleges seek young, inexperienced instructors, our respondents indicate that no one in our department was hired straight out of graduate school. The youngest full-time faculty member hired (in 1963) was 29, while the oldest (in 1985) was 49; the average age at hiring as a full-time instructor in our department is 32. As one might expect, for those who taught as part-time community college instructors before being hired as full-timers, life before full-time status was not always easy: one respondent claimed to "have repressed all of it."

In contrast to the full-timer hired in 1959 who was promised, in response to his direct question, that he would "never teach anything but full college-level courses," more recently hired full-timers report having taught a wide range of classes at a number of institutions. One, who after seven years as a part-timer resorted to changing his ethnic affiliation from Anglo to Chicano because he "had been given to understand that such a change would be a point in his favor in the hiring decision," related his record for most part-time hours taught in one semester as 21. Another, who was hired by ECC in 1967 and "was unaware of the number of qualified applicants (200+) competing for the position," indicated that at that time only the dean was involved in the preliminary screening process. This is a decided contrast to the 1985 procedure, which included, at the first-level interview, grading a student essay and teaching a ten-minute lesson to the interview committee of faculty members and the dean (a procedure referred to by one successful candidate as the "teach off") followed by a second-level interview with the vice-president and the president of the college.

The increasingly elaborate selection procedure for full-time English faculty appears to be a product of the times and the level of competition—a far cry from

(Continued on Page 5)

PLIGHT OF PART-TIMERS

(Continued from Page 4)

the days when, as one (possibly apocryphal) tale of a 1950's hiring has it, a young man walked into the administration office, filled out an application form, met the president, and was hired for a full-time position—and was later told that his hiring had been influenced by the fact that he had two small children and that his socks matched his tie.

Part-Time Views

In surveying the part-time faculty in our department, we received results that pretty much verified what we had expected to find. The range of educational units earned (from M.A. only to units past Ph.D.) and of full-time equivalence teaching experience (one to twelve years) varies widely among our part-timers; however, they seem to share the same goals and concerns. Only one of the respondents indicated a desire to continue working part-time; the others overwhelmingly want to get full-time positions, with the exception of one who indicated the wish to "do a good job" and one who wants only "to pay the rent." Our part-timers work at as many as three institutions at a time, teaching from nine to twenty-four units per semester. Not surprisingly, lack of security was cited as the major concern of part-time faculty.

As a group, the part-time faculty feel "taken advantage of," "unappreciated," "mere cogs in the wheels of academia." Several respondents note that while money in itself is not their main concern, in the current materialistic climate salary has a great deal to do with self-esteem: "If I had to accept only part-time assignments, with no salary and benefits, I would not have enough self-esteem to continue very long," writes one instructor who has held other positions at various times. Another instructor who teaches at two community colleges and fears burnout says, "I feel that if my contribution were appreciated, I would be paid more. Having to work so hard for such small economic and cultural (i.e. status) return is what makes me unhappy as a part-time teacher." Many of the part-timers felt that as the exploitation of hourly worker, continues, "fewer people with any self respect, lust for life, and commitment to accomplishment will be bothered with a part-time college teaching position. You'll have a glut of fatalistic pessimists who are satisfied with not getting what they deserve out of life."

As similar as their concerns may be, the part-timers in our department fall into three distinct categories. A number of part-time instructors, mostly female, have begun teaching in just the last few years. Many of these instructors have been or continue to be employed as tutors in the Writing Center and in the lab sections of remedial writing classes. Upon completion of their M.A. degrees, they have been assigned several courses to teach. A few instructors have full-time jobs in other divisions on campus or at other community colleges in the area. Then there is a sizeable group of instructors who have been part-timing for five or more years, some of whom have held temporary full-time positions both at ECC and at other colleges, but who have failed to attain permanent full-time status.

Administrative Views

According to the administrators we spoke to, two qualities are essential in selecting part-time faculty: availability and flexibility. And, while administrators admit that there is no single consistent set of factors in any hiring decision, experience in teaching in the area of greatest need—in general developmental and freshman-level composition—is highly desirable.

At our campus, applications for part-time teaching in English come in weekly, although interviews for positions are held only once per semester. In other colleges, departmental policies vary: some keep applications on permanent file, while others, like ECC, will not consider old applications. Timing, therefore, can be critical, and follow-ups to the initial application are always a good idea.

In terms of continuing part-timers, administrators are particularly interested in the issues of continued availability and flexibility, good evaluations from students and from full-time peers during classroom visitation (at ECC, part-timers are evaluated in the first semester and once every three semesters thereafter), and a good rate of student retention. Over and over, administrators pointed to two areas in which part timers "dig their own graves": poor retention over a long period of time and sloppy record-keeping and paper work.

When a full-time job is advertised, administrators report that by far the largest number of applications come from part-timers. The last ECC hiring, in 1986, elicited approximately 135 applications; of these, only six came from holders of full-time positions, and none of these six were offered full-time jobs at ECC. Our administrative contacts said that they can offer some specific advice to part-timers who want to make the jump to full-time positions:

—A major factor in any hiring decision is an awareness of the personalities of administrators and faculty members on hiring committees. Different places look for different things in terms of experience and degrees, but administrators see part-time teaching as a valuable way to get to know an institution and its personnel. They warn that hiring standards change somewhat with every new hiring committee make-up.

—Many part-timers believe that the optimum employment pattern is a logical progression from hourly part-time work to a temporary full-time position to a full-time permanent job. The administrators with whom we spoke say that this sequence is not necessary, though a temporary full-time post can be an advantage, especially if it is held at the same institution where the instructor has taught part-time. The administrative rationale is that the temporary job indicates the institution's willingness to take a risk on the instructor. But a long record of service, even if it includes a history of temporary full-time positions, may work against the part-timer if several permanent full-time positions have been filled in the meantime, and if the part-timer has merely aged rather than upgraded his skills and qualifications.

—Administrators differ greatly in their perceptions. Some are impressed by name recognition of the institution from which the applicant has graduated, while for others the critical factor is the area in which an applicant holds a degree; rhetoric and composition or literature, in that order, is usually preferred over other areas. Again, the variety and quality of teaching expertise are critical.

—From some administrators' points of view, often applicants for jobs in two-year colleges who have experience teaching in two-year colleges are more desirable than those with experience elsewhere. Assuming that all applicants are good classroom instructors, hiring committees sometimes give considerable weight to demonstrated emphasis on and commitment to the two-year college. Such commitment may be indicated by attendance at workshops and conferences in the areas of the community college's greatest need. And, if the applicant has published, the area and vehicle of publication can be a determining factor.

Looking Forward

As the practice of hiring more part-time instructors instead of replacing retiring full-timers continues, there is, obviously, no guarantee that persistence alone will eventually help the part-timer to land a full-time job. However, our research has turned up some guidelines that, although they do not ensure a full-time job, appear to increase the chances of being considered for one.

Because the most essential part of the application process is getting past the screening committee and into the interviews, even the most trivial elements of putting together the dossier can carry momentous importance. According to our sources, honesty is always a plus: the applicant should never try to conceal part-time employment by trying to pass it off as full-time. "Attention to detail" is probably the best general rule. Those who have served on hiring committees tell horror stories of applicants who have been screened out on the basis of uncorrected typos or a sloppily-organized vita. "Overkill" packets are as bad as those which are incomplete: committee members have neither the time nor the inclination to fight through ten years of student evaluations. Writing "see resume" on the college's application form can signify an undesirable mind-set; while at some colleges the official application form is filed in the Personnel Office, at ECC, for example, the form goes to the President's Cabinet, where the second and final interview takes place. The neatly-typed application form, then, can make a substantial difference, at least on our campus.

Both full-time faculty members and administrators tell us that part-timers who are aiming for full-time jobs should get a letter of reference from the *department chair* or *dean* from every institution at which they teach. Everyone we spoke to agrees on two strategies for full-time job hunters. Volunteering for committee work gives the part-timer high visibility as a productive department member; in addition, committee work provides an important item for the resume. And teaching as many different classes as possible, while consistently teaching in the department's area of greatest need, marks the part-timer as hard-working and versatile.

(Continued on Page 12)

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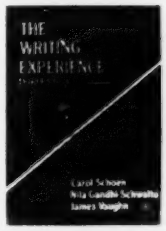

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Marlene Martin
Monterey Peninsula Community College

Designed for students who need to work on shorter essays before moving on to longer ones, this text employs an informal tone, thoughtful questions, varied essays, and engaging cartoons to motivate students. It stresses that the need for clear thinking and writing arises not only in academic situations, but also in students' personal and professional lives. Once students learn to write concrete, unified essays, they progress to writing tasks such as essay exams, research papers, and business letters that they will encounter not only in English, but in other disciplines. ***Available Now,*** *©1989, 320 pages, illustrated, softbound, with Instructor's Manual.*

Composing with Confidence
Second Edition
Alan Meyers
Harry S Truman College

This text stresses paragraph and essay writing, and includes coverage of grammar, mechanics, spelling, and style. Flexible, three-unit organization allows instructors to teach sentence-, paragraph-, and essay-level topics sequentially or simultaneously. Abundant exercises offer ample opportunities for practice in clear, correct writing. High-interest sample sentences, paragraphs, and essays are drawn from both students and professional sources. ***Available Now,*** *©1989, 416 pages, illustrated, spiralbound, with Instructor's Manual.*

Basics
A Grammar and Punctuation Workbook
Peter Dow Adams
Essex Community College

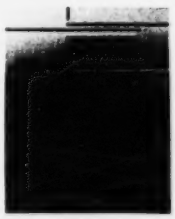
Suitable for either classroom use or individualized instruction, this worktext uses an inductive approach that teaches students to reason their way to competence with basic grammar and punctuation. All material is organized incrementally and presented recursively, allowing students to test and reinforce their knowledge under increasingly complex circumstances. An emphasis on editing and sentence completion—rather than on fill-in-the-blank and multiple-choice exercises—allows students to learn grammar through context. ***Available Now,*** *©1989, 400 pages, spiralbound, with Instructor's Manual.*

Practical English
Carol Pemberton
Normandale Community College

This carefully paced text progresses from parts of speech through subordination, coordination, and parallelism. Difficult concepts are explained clearly and are accompanied by pertinent examples. Extensive in-chapter drills repeatedly emphasize main points. Examples and exercises are diverse, flexible, and relevant to writing challenges typically encountered in college and on the job. ***Available February 1989,*** *325 pages, softbound, with Instructor's Manual.*

The English Notebook
A Basic Guide to Reading and Writing
Form B
Renata Polt Schmitt
Merritt College

Form B contains the same basic text material as *The English Notebook, Form A,* integrating reading, grammar, usage, and mechanics with paragraph and short essay writing skills. All reading selections, exercises, and selected student essays are new, however. Each chapter opens with a short story or brief essay drawn from a contemporary periodical. The discussion questions, writing assignments, and grammar exercises that follow each selection are related to it, reinforcing the idea that all readings are the result of writing. Student writing samples illustrate the writing assignments throughout. ***Available Now,*** *©1989, 416 pages, illustrated, spiralbound, with Instructor's Manual.*



The Little, Brown Workbook
Fourth Edition
Donna Gorrell
St. Cloud State University

A valuable instructional tool for developmental or freshman composition courses, this workbook can be used independently or as a supplement to *The Little, Brown Handbook,* which it parallels in terminology, breadth, and organization. Its tone is friendly and supportive, and its exercises are geared to students' needs and interests. The workbook begins with a full treatment of the writing process and then narrows its focus toward smaller elements. ***Available January 1989,*** *544 pages, softbound, with Answer Key.*

Developmental Reading and Study Skills

Bridging the Gap
College Reading
Third Edition
Brenda D. Smith
Georgia State University

Each chapter of this text introduces a separate reading skill, offers brief, practical exercises, and applies skills directly to introductory college textbook selections. A wealth of easy-to-understand examples are used to teach skills. Within chapters, a study/reading format calls upon students to preview, read, recall, identify main points, and answer an essay question for each selection. Ranging from grade levels 7 to 14, the readings are timely, interesting, and are drawn from a variety of freshman textbooks. ***Available Now,*** *©1989, 480 pages, softbound, with Test Packet and Instructor's Manual.*

College Reading and Study Skills
Fourth Edition
Kathleen T. McWhorter
Niagara County Community College

This successful worktext is based upon the assumption that learning reading and study skills together best enables students to achieve success with college-level work in a variety of disciplines. It approaches reading and study as active thinking processes and encourages students to interact with course content by anticipating, predicting, reorganizing, assessing, and evaluating. The text presents systematic approaches to a wide range of academic tasks, including note-taking, test-taking, textbook reading, and writing papers. ***Available Now,*** *©1989, 375 pages, softbound, with Instructor's Manual.*

Becoming A Successful Student
Laraine E. Flemming
University of Pittsburgh
Judith Leet

This text provides comprehensive coverage of study skills as well as specific guidelines, techniques, and strategies for applying them. The latest research in reading, writing, and critical thinking, particularly the need to integrate the teaching of reading and writing, is reflected in the text's explanations and exercises. Students are taught different reading strategies that enable them to adapt their reading responses to the material at hand. In every chapter, students are given the opportunity to read, reflect upon, and respond to a practice-length reading selection. ***Available Now,*** *©1989, 512 pages, illustrated, softbound, with Instructor's Manual.*

Guide to College Reading
Second Edition
Kathleen T. McWhorter
Niagara County Community College

This text emphasizes the development of thinking skills to promote reading comprehension. Various strategies enable students to anticipate the progression of ideas, to identify patterns of thought, and to recognize explicit and implicit structures while reading. By focusing on the metacognitive skill of self-monitoring, students learn how to test their own comprehension and how to improve it if they are not comprehending adequately. Proceeding logically from literal comprehension to critical interpretation and reaction, the text guides students through a progression of skills development—from words to sentences, then to paragraphs, articles, and essays. ***Available Now,*** *©1989, 400 pages, softbound, with Instructor's Manual.*

Tell Me More
An ESL Conversation Text
Sandra Elbaum / Judi Peman
Harry S Truman College

This text is divided into nine units, each representing a verb tense or pattern. Each lesson opens with a brief, high-interest reading or dialogue which introduces new vocabulary, provides information about American lifestyles, and enables students to practice the new verb structure in context. In the practices that follow, students discuss their cultural viewpoints and personal opinions and experiences, first as a class, then with partners. Discussion questions at the end of each lesson allow for less structured conversation. ***Available Now,*** *©1989, 356 pages, illustrated, softbound, with Instructor's Manual.*

Recently published

The Developing Writer
A Guide to Basic Skills
Third Edition
Martin M. McKoski / Lynne C. Hahn

This basic writing text offers six important features: a focus on the writing process, freewriting assignments, student-composed exercises and models, the integration of sentence combining with paragraph writing, a grammar handbook, and a separate reader section.

Writing with Confidence
Third Edition
Alan Meyers

Intended for both native and non-native speakers of English, this popular text/workbook offers essential instruction and practice in basic writing skills at the sentence, paragraph, and essay level.

Paragraphs Plus
From Ideas to Paragraphs to Essays
C. Jeriel Howard / Richard Francis Tracz

This text offers carefully paced instruction in paragraph and essay writing as well as an abundance of exercises, assignments, and examples of student writing.

Reading with Confidence
Helen W. Gilbart

Written by the 1987 Florida Developmental Education Association's Educator of the Year, this text is based on Bloom's Taxonomy of Educational Objectives.

Study and Thinking Skills in College
Kathleen T. McWhorter

This text teaches students how to become active learners by analyzing tasks, selecting appropriate learning strategies, and monitoring and revising their strategies to suit the nature of the tasks.

From Course to Course
A Beginner's Guide to College Writing
Judith Lambert / Jane Peterson

This text helps students learn by doing—through numerous activities that teach composing and thinking skills critical for success in college.

Combinations
Beginning Strategies in Thinking and Writing
Dorothy M. Berger

Designed for developmental writing and intermediate-advanced ESL courses, this text uses sentence-combining techniques to help students write syntactically and idiomatically correct sentences, paragraphs, and essays.

MIKE ROSE: ADVOCATE FOR THE UNDERPREPARED

by MARLENE GRIFFITH
Laney College, retired

Mike Rose, currently Associate Director of UCLA Writing Programs, has written a terrific book. *Lives on the Boundary* encompasses his own research and his teaching of adults and children labeled "remedial" or "underprepared" or "slow." And it encompasses his own student experiences when he, too, was labeled the same way: "But I was lucky. I managed to get redefined."

Lives on the Boundary is an argument for redefinition.

Rose is a powerful advocate for students who get defined and reduced by classroom and curriculum. He is angered by "loose unrigorous talk about underpreparation" (199), often by those never near the front lines. "I'm not asking for soft-heartedness here . . . I'm simply trying to force precision" (201). He is critical of graduate school education in its failure to integrate its general education with research, its disinterest in the intellectual development of students. He takes on the canon, limitations of testing, and the current craze for quantification: "When in doubt . . . count" (209). And always he shows us the experiences that propel his thinking.

Many of the vignettes will create waves of recognition in any community college English teacher. He describes his work with freshmen, veterans, basic writing students, old folks, immigrants. In an important, though perhaps too long, autobiographical section he describes his own slow way out of a dead-end vocational track where, he says, "I vacillated between the false potency of scorn and feelings of ineptitude" (45).

A few great teachers helped him cross the boundaries into academic culture, so he knows that if you are a student from a depressed community, "you'll need people to guide you into conversations that seem foreign and threatening. You'll need models, lots of them, to show you how to get at what you don't know. You'll need people to help you center yourself in your own developing ideas. You'll need people to watch out for you" (47-48).

The special power of this book is that Rose can show us from inside and from outside how students who are underprepared think and feel as they first enter a basic writing class, a Subject A type class, an English 1A class. He brings to life Mina Shaughnessy's strangers to academia, her "true outsiders." He tells the stories of what pushes them out, what invites them in, what helps them cross boundaries.

Community colleges know about students who hope to cross boundaries—to literacy, English 1A, academia. One way to look at developmental classes is to situate them on that boundary. But I think some of us committed to these courses have often felt trapped in uncomfortable role conflicts between guide and gatekeeper, sometimes even borderguard.

In the best of circumstances, the progress of underprepared, often nontraditional students can be slow, the frustrations many, seeming failure—either ours or theirs—too frequent. Rose knows this. But he takes it all a step further. His special message to fellow teachers is to "encourage us to sit close by as people use language and consider, as we listen, the orientations that limit our field of vision" (205).

"Through all my experiences with people struggling to learn," he writes, "the one thing that strikes me most is the ease with which we misperceive failed performance and the degree to which this misperception both reflects and reinforces the social order. Class and culture erect boundaries that hinder our vision . . . and encourage the designation of otherness, difference, deficiency. And the longer I stay in education, the clearer it becomes to me that some of our basic orientations toward the teaching and testing of literacy contribute to our inability to see. To truly educate in America, then, to reach the full sweep of our citizenry, we need to question received perception, shift continually from the standard lens" (205).

He sees a key source of failure in the mismatch between what a student expects and what the classroom offers, "the discordance between message and audience" (237).

Here, it seems to me, Rose touches on several lines of recent research from socio-linguistics, discourse analysis, and composition research on how student-talk and expectations and teacher-talk and expectations fail to connect. The idea is spreading that we need to listen more, to understand better what our students bring and what they expect, if we, in turn, want them better to understand what we bring and what we expect. Resolving this mismatch between message and audience has been at the center of new programs such as the statewide Puente project and Laney's Project Bridge.

But there is a countermovement: the call for academic excellence, accountability, intellectual respectability. These are obviously worthy goals, but too often, I think, they also carry a hidden message: forget the strangers to academia and concentrate on the more predictable successes—the better prepared students.

What gets community colleges good publicity and public support are the number of transfer students (important, I agree), perhaps the number of students earning certificates (also important, I agree). But for those who come from violent inner cities or gray and passionless outskirts or other countries, their paths tend to be less linear, their achievements less quantifiable. They take longer. Some make it and some don't.

The irony is that the struggles of the underprepared often reveal needs of all students. We are just now beginning to understand how to help more of them move across boundaries. Yet what Rose calls the "majesty of small progress" (159) is often brushed aside in favor of the quick fix. Will we be given the time and support to develop new curriculum, create different kinds of classrooms, understand better how people learn and what keeps them from learning? It's difficult to "sit close by as people use language" or to "figure out what goes on behind the mistakes" of thirty-five students in each of four or five classes.

I see few signs, sadly, of a local or national turn toward students who find themselves outside the circle of success. We don't hear very much these days about the community college mission to open the door, to help *all* students across whatever boundaries to whatever better lives they envision. The new California Master Plan, for example, downgrades everything except transfer and vocational education for community colleges.

And yet the fact remains that by the 1990s, California's population will be a majority of minorities; few of these will be the children of college educated parents. Many will come from lives on the boundary.

The power of this book is its poignant documentation of the potential of these underprepared students. It illuminates the often invisible boundaries erected by class and culture. It shows eloquently the power of the individual teacher to make a difference in the individual life. It is a wonderful mix of autobiography and vignette, commentary and critique, reflection and analysis.

Rose writes he "didn't know how else to get it right." He gets it right.

☐ Rose, Mike. *Lives on the Boundary*. New York: The Free Press, 1989. 254 pages.

A POTPOURRI FOR PART-TIMERS AND OTHERS WHO TEACH

by GARY ZACHARIAS
Victor Valley College

In March, 1987, I wrote an article for *inside english* ["A Part Timer's Lament": 3] that discussed the advantages and disadvantages of being a part-time instructor. I said that the English departments could help all of us if the members put together a brief paper covering basic policies, procedures, and philosophies. I would like to go one step further and strongly urge the departments to consider buying each part-timer (and all in the department, if money allows) a good introductory book on the teaching of composition. We all need to read about research in composition, about various philosophies, and about exercises that work. Some English department faculty (full- and part-time) may wish to hold discussions about the ideas presented in the book. Of course, money is always a limitation, but the books I suggest below range from as little as $5.85 to a maximum of $13.50. For this small investment, I believe, the department will be gaining much better teachers.

Many good books discuss composition theory and practice; I would like to point out the highlights of six of them.

—*Practical Ideas for Teaching Writing as a Process*, published by the California State Department of Education, is an excellent bargain for any college to consider. It contains in-depth articles on clustering, showing vs. telling, developing a sense of audience, saturation reports, the I-Search paper, use of peer groups, revision, and evaluation. Although some of the book's 180 pages deal with younger grades, the book as a whole is extremely useful for any college teacher.

—*Ideas for English 101*, the oldest of three fine NCTE publications, is a collection of essays taken from *College English*, an NCTE journal. It includes discussions of various methods and tactics used by such well-known composition instructors as Peter Elbow, W. Ross Winterowd, Harvey Wiener, and Ken Macrorie. There is even an excellent essay on teaching a successful literature class.

—*Eight Approaches to Teaching Composition*, another NCTE publication, is a terrific book loaded with fresh and unique ways to teach composition. Donald Murray stresses writing as a process; Paul Escholz advocates a way to use prose models effectively; Kenneth Dowst talks

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PRESIDENT'S PERSPECTIVE

Odds, Ends, and Other Such

Just today I looked at my calendar and realized I had but two days to complete this column and get it to Barbara, *i.e.*'s editor. Now I know firsthand how difficult it is for my students to come up with a topic and an essay on short notice! However, I have a "cop out" that they dare not use: there is no rule that says this column has to be either unified or coherent; it just has to be on time.

The deadline for this column comes at the worst possible time for me: we are on early start calendar, and my mid-term grades are due the same day (October 21) that this column must be in the mail; I have been on a four-day personal leave and am behind in everything; and my department has scheduled a two-day "re-

treat" beginning tomorrow, "retreat" being a frightful misnomer for a meeting of more than one hundred individuals to discuss issues, confront problems, and seek workable compromises. In sheer desperation, I have discarded the idea of writing anything perceptive and will content myself with rambling thoughts on a few issues that confront us.

A major concern has to be the current suit against the matriculation process at Fullerton College. Though the purported purpose of the suit is a challenge to matriculation practices at one campus site, the outcome of that suit will determine the fate of mandatory matriculation testing on all campuses. If the concept of general matriculation testing is condemned, how far behind can be a challenge to all types of placement testing? And without placement in English programs, what happens to transferability of English courses? to ideas about core curricula in university-parallel courses? to our longstanding successful tradition of taking our students from where they are to the limits of their possibilities?

One *good* thing to happen to community colleges is the recent passage of AB 1725. However, we cannot blind ourselves to the additional responsibilities falling on the shoulders of faculty as a result of this bill. Much more power accrues to faculty, and it is incumbent on faculty to demonstrate that they can utilize this power in a more constructive and effective way than administration has in the past. We must set aside petty interdepartmental jealousies, turf wars, etc., and forge a union that can successfully attack real concerns and issues on our campuses. It will not be satisfactory to create a faculty hierarchy modeled on the present administrative hierarchy.

And what about the plight of part-timers? Our new state Chancellor, David Mertes, has stated that one of his priorities is to increase full-time hiring, thus reducing the percentages of part-timers on each campus. We, in English departments, frequently account for the largest numbers of part-time staff on our individual campuses. It is incumbent on us to see that full-time hiring remains a chief priority of Chancellor Mertes. It is also incumbent on us to see that priority in full-time hiring is given to our present part-time staff. If these individuals met the qualifications to be hired and are performing creditably as members of our staff, surely they are qualified for full-time status.

The ECCTYC officers and directors meet on November 10 and 11 at their fall Board Meeting. These issues and others—the fate of the English teacher exchange program at UC Berkeley; the core-curriculum movement; and the inclusion of more literature study in all English courses—will be a part of that agenda. Some time will have to be spent also on the issue of inter-campus transferability of the "one course below English 1A." Since there is at present no statewide policy governing such transferability, students who move from one campus to another in the course of their community college education are facing some unnecessary hardships.

Under the overall direction of Lois Powers, ECCTYC Vice President, a spring conference will be held again this year for department chairs (or their designees), one in the southern part of the

state and one in the northern part. These meetings have proved highly successful in the past, and we are looking forward to a continuation of that trend.

As I take one final look at my calendar, I see that the *i.e.* issue for which I am writing this column should be in your hands early this December. That being the case, let me end by wishing all of you a very joyous and peaceful holiday season. The longer we teach, the more necessary these holiday breaks become.

JIM CAGNACCI
City College of San Francisco

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AB 1725 and Reform: The N^{n} Chapter . . .

by GORDON TAYLOR
Yuba College

Well, finally, what has become known in some circles as the Community College (CC) Reform Bill got out of the Legislature and was sent on to the Governor. The bill was introduced into the Legislature, what seems like an age or two ago, as a bipartisan bill and was passed almost immediately by both houses. Since that time, it sat in a conference committee which had to reconcile the differences for two reasons: A great many people and organizations disagreed on just what changes should and should not be made, and the Governor had not agreed, and would not agree, to sign the thing. After all the haggling, all the huffing and puffing, enough people were satisfied, and the Governor agreed to sign but did not agree to give all the money necessary to carry out all its provisions. And so, just before the legislative session closed in the fall, we had our reform bill. Now to get the whole business and the changes into operation (which is, of course, another whole deal). Since the faculties of the various colleges will now enjoy full professional status, as do those in the four year institutions, we will have to take on much more that directly affects the running of our respective schools.

Anyway, here is a more formalized presentation of the major provisions of the law. It deals with eight categories: mission, governance, finance, new programs and services, affirmative action, employment policies, accountability, and conditions and appropriations for reform. Many of the reforms depend on money, and so the bill states that if the money is not provided the reforms will not be made: an incentive, it seems, for some legislators and the Governor to act.

Here follows a breakdown of each section:

—Mission: covers such matters as the transfer core curriculum, limits on remedial courses, and articulation of vocational program, and requires a study of courses and programs in English as a second language and of interdisciplinary colleges.

—Governance: delineates functions, requires a review of the Education Code, sets out the regulations and specifies the membership for the Board of Governors (BG), and specifies the role of the Academic Senate.

—Finance: this one is complex because the bill was not fully paid for. It extends certain aspects of our current

. . . and, One Hopes, the Last

funding bill, SB 851, establishes means for converting to program based funding, specifies ratios of part-time teachers to full-time.

—New programs and services: provides for developing staff, improving construction, establishing centers of placement and career resources, and gathering information on vocational education.

—Affirmative action: sets standards for compliance and accountability; provides for technical assistance (a seemingly obscure notion) and recruiting, strengthening it throughout the system, and some other miscellaneous items.

—Employment policies: repeals credentials, specifies that the BG establish minimum qualifications, allows local districts to set certain criteria, reforms tenure, establishes a pilot project in three districts for optional rollover contracts for part time temporary teachers; covers such other items as employing administrators, evaluating employees, and studying collective bargaining, whether graduate students at nearby universities should be allowed to teach part time, and if some kind of financial aid program should not be set up to encourage more students to become teachers.

And yet more detail on the various parts:

On the mission of the CCs:

—The bill uses three phrases to describe various priorities; these terms are not defined in law and so are left to the districts to make precise: "primary mission" describes the programs that offer degrees and certificates in the lower division arts and sciences and in the vocational and occupational fields; "important and essential function" refers to remedial instruction, English as a second language, and adult non-credit courses if these are defined as being in the State's interest; and "authorized function" describes community services courses "so long as their provision is compatible with an institution's ability to meet its obligations in its primary missions."

—The BG, the Trustees of the California State University (CSU), and the Regents of the University of California (UC) must develop and maintain a common core curriculum for general education, which must also satisfy the lower division requirements for general education at

(Continued on Page 10)

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CSU and UC.

—Beginning in 1990, students will be limited to thirty semester units or forty-five quarter units of remedial courses. The limit does not apply to students who are learning disabled or enrolled in English as a second language.

—The California Postsecondary Education Commission (CPEC) and the State Department of Education (DOE) are to conduct a research project to review ESL programs offered in the three segments: the CCs, CSU, and UC. The review is to forecast the future needs for ESL programs and to recommend means for the three segments to cooperate ("effective cooperation," one report says; opposed to ineffective cooperation, one supposes). Funds must be provided at some later date or this provision will not take effect.

—The BG and the DOE are to articulate vocational education, the so called 2 + 2 programs; and the BG is to work with the Trustees of the CSU to include the baccalaureate degree, the 2 + 2 + 2 arrangement.

—By January 1990, the Chancellor of the CCs is to have studied, with the cooperation of one or more districts, the feasibility of establishing pilot "interdisciplinary colleges" that integrate vocational and academic study. The study must, however, be funded.

On the governance of the CCs:

—The CCs will now operate as a system made up of the BG and the local districts and be able, in the main, to govern itself rather than be governed by the Legislature. The BG is, mainly, to provide leadership and direction while the local districts will maintain as much local control as is possible. The Board, however, will have broad powers of oversight and supervision (which could mean that these will overshadow its responsibility to lead and direct; we will, of course, see how it all works out).

—The faculty, mostly in the form of the academic senates, will have a much greater say in how the colleges run and will resemble more the faculties in the four year institutions. The academic senates will be involved in developing the core curriculum, in developing the minimum qualifications for teachers and for waivers of the minimum, and in establishing the criteria for hiring new teachers. The bill also emphasizes and ensures the rights of the faculty and senates to participate in the governance of the system and institutions.

On the financing of the CCs:

—SB 851, the current funding bill, is extended until 1 July 1991 from 1 July 1989 to give time to develop the system known as program-based funding. By 1 March 1990, the BG must have adopted "criteria and standards" that will serve for requesting the annual budget and will constitute the basic mechanism for the program-based funding to take effect in 1991-92. The system funds five categories of expenses: instruction, instructional services and libraries, student services, maintenance and operations, and institutional support. This section is complex and requires a great deal of discussion that space here does not allow for. Also, there is a group of very qualified people who are quite willing to explain it in detail.

—According to this section, 75 per cent of the hours of credit instruction throughout the system is to be taught by full-time instructors; it also establishes complex structures of financing and rules to help districts reach this ratio. The current ratio is at 67 per cent.

On new programs and services in the CCs:

—The colleges will receive monies according to a percentage of a district's revenues for a fiscal year (and some already this fiscal year) specifically to develop the staff. Districts must, however, do several things to qualify to actually receive the money: set up an advisory committee of administrators, faculty, and staff members to assess needs and develop plans; must have a plan to develop human resources (a little like prospecting for iron or, maybe even, for gold), and report actual expenditures for the preceding year. The statute authorizes using the money for certain activities.

—The Community College Fund for Instructional Improvement (FII) is expanded.

On affirmative action in the CCs:

—As indicated in earlier columns, the commissions that studied the Master Plan recognize that major social, demographic, and economic changes are occurring in the state. The bill incorporates these ideas: "the state's future as a healthy and free, diverse and creative society depends in major part upon the commitments expressed through and in the community colleges." It requires several things as a result. Districts must comply with statutes pertaining to affirmative action, and they must update their plans by 1 July 1989 in order to receive monies to improve their ratios of part-time teachers to full-time.

—The BG must establish what someone decided to call a Technical Assistance Team that will review the plans of those districts that fail to make measurable progress in reaching goals and meeting timetables. Those districts will be duly punished by having certain monies withheld and be the objects of the BG's decision.

—The bill establishes a Faculty and Staff Diversity Fund that will have two goals (as the phrase goes; that is to say, no Quotas or Mandates (that old Chestnut)): 1) by 2005, the cumulative workforce of the colleges should reflect proportionately the adult population of the state, and 2) by 1992-93, 30 per cent of all new people hired should be ethnic minorities (but no Quotas or Mandates, only Goals).

On employment policies in the CC's:

—The BG and the faculty will now have the authority to define the qualifications for new teachers. Credentials will no longer exist. Actually, though, we will have to wait until at least $70 million are available to improve programs, which should be some time around 1 July 1990. Instituting the process will be delicate and challenging. The legislature, however, leaving little to chance and people's whims, has said that to teach a credit course the the person needs at least a master's degree in the subject or in a subject "reasonably related" to the teaching assignment. There are also one or two other fudge factors written into the bill.

—Individual districts would have to develop criteria that are sensitive to the diverse backgrounds of the community college students. The academic senate is to participate in setting the standards along with other groups in the individual districts.

—Instructional and student services administrators must be employed by a contract not to exceed four years. Others may be under a four-year contract, and district boards may extend the contracts for up to four years.

—The probationary period for tenure, beginning possibly by 1 July 1990, if certain funds are made available, will be extended to four years. Probationary teachers must be notified by 15 March of the contract year if they are to be rehired or not. The idea of a fifth, terminal year was abandoned. Provisions for evaluations and grievances are included, and hearings will be conducted according to existing law.

—Evaluations will be done, again assuming that the funds for improving programs are made available, annually on full-time probationary teachers and once every three years for those tenured. Part-timers must be evaluated within their first year and then every six semesters or nine quarters.

—The BG is to undertake a study of collective bargaining in the CCs and to sort out the duties and responsibilities of the unions and the academic senate, taking into account the changes regarding faculties contained in the bill.

—Other items include a pilot program to try rollover contracts for temporary part time teachers; studies to see if districts should allow graduate students in nearby universities to teach part-time and whether financial aid should be provided for prospective teachers.

On the accountability in the CCs:

—The CCs must be accountable for students' access to the schools, for the extent to which the student body reflects the make up of the adult population of the state, for the students' transfer rates and programs, for academic standards and the achievement of students, for the students' satisfaction with their goals and success, for the rates at which they complete courses and programs, for their occupational preparation based on demographic factors; and for the various functions of the college: basic skills, ESL, courses to prepare students for collegiate level work, students' services, fiscal conditions, and the extent to which the colleges' workforce reflects the adult population of the state.

—The Board can modify some of these if they turn out to be too expensive as it files a report to be submitted by 1 July 1990

On conditions and appropriations to the CCs:

—To put AB 1725 into effect right away would have cost around $105 million. Those in control of the money said, "Sorry, no way." The Governor is interested in the reforms, and a compromise was reached: money would be provided over a period of time, generally a couple of years; if the money could not be found or was not available, then the reforms would not be made.

As this goes to press, there are a number of people who are explaining the bill and its various ramifications and implications. The Faculty Association of the California CCs (FACCC) is conducting four workshops in different cities in the state, for example. As a matter for our consideration, FACCC was at the forefront in the battle to get the contending parties to compromise, to get the bill through the legislature, and to get the Governor to sign and partially fund it. It affects all of us in one way or another, and we would do well to become entirely familiar with its many provisions. We are to become a fully developed post-secondary institution.

THE FREEWAY-FLYER AS TEACHER

Fragmented Instruction and Personal Discourse

by ROSEANNE QUINN
West Valley College/
San Jose City College

Campus One

It is a balmy Monday in mid-February, and I notice fondly the tree-lined streets and BMWs as I pull up to my morning college, nestled discreetly beneath the Santa Cruz mountains. I cross the campus weighted down with corrected essays. I enter the classroom.

"She looks like she's in a bad mood," a student mumbles.

"She was probably out too late last night," retorts another.

If they only knew, I say to myself, maybe they'd think I was more of a real person and less like an automaton obsessed with the possessive case, topic sentences, and transitions. I wanted to tell them the truth: Look, I'm a twenty-five year-old woman, from a working-class family, the first one to attend college; now I'm a well-educated, experienced professional. Unfortunately, the winter break ran into this month's pay period, and my timesheet wasn't collected until the next pay period, and, well, my rent is overdue. . . . Will one of you take me to lunch? Of course, I relate none of my prevailing thoughts; instead, I begin my lecture.

"Today's assignment is to review Virginia Woolf's essay 'The Death of the Moth.' We have fifty minutes to accomplish our task."

"Why are we doing this?" a voice calls from the back row.

My intentions are traditional: I want us to practice critical thinking. The power to name is power, so I decide it is best to define critical thinking at the outset.

"You see, class, critical thinking means thinking with analysis. To analyze means to pull apart and inspect what the author means in her writing. Often, it is useful to think of critical thinking in terms of relating cause and effect. In this way, we can trace a linear progression as to what the author intends the reader to understand."

"It's like math," a student interjects.

"That's right. Critical thinking is like a mathematical equation. For example, in our reading for today, Virginia Woolf presents her pathetic moth, relates him to struggling humanity, and ends with a comment on World War II. Woolf herself (using critical thinking) starts with a moth and analyzes the condition of the world in which the moth exists. Woolf's prose is an example of critical thinking and the principles of expository writing all in one."

"How is that like math?" the same student asks.

"Well . . . Woolf uses the standard five-paragraph model to express her critical thoughts: Introduction + Body Paragraphs + Conclusion = Essay. In turn, Moth + Us + War = Annihilation. It's a perfect package!"

Campus Two

I return to my car, driving through several cities on my way to the other college where I teach, the urban one.

"Do you have our essays?" asks one student.

"I don't see why it takes her a whole week to grade them," says another.

Again, my critical wheels spin. Should I tell them? Listen, over the weekend I had 150 essays to read, think about, and

grade—a typical number for a load of four composition courses. As a full-time instructor, I say to myself, I would be compensated for this labor. Given my part-time status, however, I am paid only for the hours in which I physically stand in the classroom. Every part-time instructor is acutely aware of this disparity. Those colleagues who teach so-called "multiple-choice disciplines" and not the written word (I falsely reason) do not have as much right to criticize the California Community College payroll hierarchy, which ensures a "part-timer" has neither employee benefits nor job security nor two-thirds of her labor compensated. How does such thinking, critical to the core, affect or infect my judgment? As a professional, I say not at all. As a worker who feels continually oppressed, however, my thinking seems dramatically different, skewed.

Moreover, I'm not sure if I will be able to proceed in this career. At my morning college, the last part-time English instructor who was elevated to full-time status had to wade through twelve years. In addition, I've just read a California Community College report which calculates that for every seven full-time male instructors on the job, there are only three female counterparts. And, according to the California Teacher's Association, today's incoming teacher leaves public education after only five years, *never to return*. Of course, I don't share these concerns with my students, just as I don't tell them that I am employed in capacities other than being their teacher.

Odd Job

I am a secretary (at a major university). I do not like the secretarial portion of my piece-meal professional identity (unless to joke about). How can I? Graduate students treat me with disdain, professors and department administrators find my presence disconcerting. A secretary with a trained mind is difficult to accept without having to destroy the mythical premise by which most offices function: boss = smart and educated; secretary = dumb.

"Money," writer and poet Irena Klepfistz tells us, ". . . whenever the subject is broached, we run as if on hot coals and don't stop until we reach a cool spot. Talk about anything but that" (65-66). My office work was never occasioned for glamour. It was procured for steady, invaluable income. It is more lucrative for me to file, staple, tack, mail, type, run, walk, greet, answer, direct, correct. It is more satisfying for me to listen to a first-year student who says she is in my English 1A class to learn to write in order to communicate her experience as an upper-class, white, suburban, battered wife.

In turn, I feel an overwhelming alienation from my secretarial self, and I do not want to connect with her, precisely because I see my working-class time as time absolutely wasted. I remember reading a passage in *The Brothers Karamazov* where Dostoevsky writes of riding on a train while daydreaming. Sitting for hours, ruminating, exercising his mind, pleasantly and with eagerness, the narrator notices a smudge on the outer, lower left-hand corner of his portion of window. Once the smudge has been noticed and registered, the narrator cannot peacefully look out the window any longer; his eyes keep catching the smudge, interrupting the freedom of his vision. Exhausted by the effort, he changes seats. This is what secretarial work is to me: *It is a blot on the landscape.*

Odder Job

I am a technical writing consultant for a major Silicon Valley computer firm. I'm more willing to bandy this identity about. I'm treated with a degree of equality; engineers have a hallowed respect for those who can write. I can see no point, however, in spending long afternoons discussing "do-able" goals and the aesthetics of not hyphenating compound adjectives such as "high-tech."

Home

"It's too fragmented," my reader comments.

"That's the point," I reply. "I'm trying to show that critical thinking is not clear-cut."

"Well, I just don't see that in your narrative," the reader continues; "you need to construct a whole: a beginning, a middle, an ending. Once I see the cosmic resolution, I can discover narrative meaning. Up to this point, it's all a blur. . . . Just give me a hint. What's your real point?"

"I'm trying to show different ways to think critically, through unconventional expository discourse," I respond. "What I mean is—Students at the community college level, particularly, are reticent and even fearful of practicing critical thinking and theory. They cite pragmatic concerns (paychecks, groceries, books, jobs) as their basis for demanding the concrete. The abstract, they say, has no relevance to their lives. I want to prove to them that the opposite is true."

"I think you should start over," my reader advises. "I can't even find your thesis. . . . Are you sure this is an essay?"

An Essay

Oscar Wilde wrote these words about Victorian society in "The Critic as Artist":

> We, in our educational system, have burdened the memory with a load of unconnected facts, and laboriously striven to impart our laboriously acquired knowledge. We teach people how to remember, we never teach them how to grow. . . . There was never a time when criticism was more needed than it is now. It is only by its means that humanity can become conscious of the point at which it has arrived (131).

To be critical in and of our place and time, however, seems to be viewed more as a matter of liberal whining than of human necessity. How do we instill in our students the value of seeing with critical acumen, i.e., a keen eye for evaluation, analysis, cause, effect, and interrelation? In my own teaching, if I garnered the necessary courage to bring autobiography to the classroom, I could integrate the connection of my own life to those of my students'. I could assure them: Critical thinking has enabled me to manipulate and cope with practical constraints similar to their own. I could show them: Critical thinking isn't so much about math as it is about life.

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Roseanne Quinn received her M.A. in English from the University of Sussex in 1985. When she returned to California, she taught Feminist Studies at Stanford University. Currently, she is teaching English at West Valley College and San Jose College.

***inside english* DEADLINES**

MARCH 1989 issue
Teaching Literature and Teaching in Overseas Programs
25 January 1989

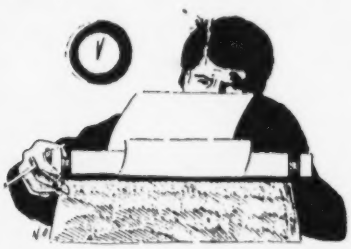
MAY 1989 issue
Teaching ESL and English Concerns
24 March 1989

OCTOBER 1989 issue
Composition Controversy and Pedagogy
20 July 1989

INS AND OUTS OF WRITING

(Continued from Page 1)

for introspection, for getting in touch with their feelings and thoughts. At this point, we may need to guide our students with questions in order to keep them focused on the topic. We may need to provide them with models (listing, clustering, talking into a recorder) for keeping track of their feelings and thoughts, thereby externalizing the internal. Overall, I have found that having students keep a journal enhances their ability to be introspective. Over the weeks students find, to their surprise, that they do have things to say.



Another "early" phase of writing is organizing our ideas. Writing is not a rigid step by step process which all writers follow in the same manner, so I cannot say precisely when organizing is to take place. Although in teaching writing we are forced into analyzing and presenting the process as if it were a mutually agreed upon phenomenon, we know that, in fact, each writer has his or her own style of process as well as product. We need to let our students know this even as we proceed to teach organizing skills as if they were a discrete step. Organizing is very much tied up with thinking, and some of us automatically organize as we think. In fact, we may think in organized, connected sentences. Others may be deluged with seemingly disconnected image-thoughts and prefer to organize after the storm of ideas has settled. Whatever process we follow, at some point what we have to say needs to be organized in some manner for our audience. Exercises in finding relations among things (objects, people, pictures, concepts) are good for developing this skill. We also teach different criteria for organizing concepts (time, space, importance), models for presenting our organized material (outlines, diagrams), and rhetorical devices for expressing organized material in connected sentences (paragraphs, transition words).

Finally, the importance of identifying a particular audience becomes more and more clear to the writer as he or she develops the content and presentation of his or her ideas. A lot of what we choose to say and not to say depends on the audience, as does our manner of expression. We need to know our readers, and we need to imagine ourselves as our readers. Getting into the role of our audience by becoming critical readers helps us to see our work in a more impersonal light. This is not a substitute for sharing written work with others for the two tasks work together; as we share our work with others we begin to see it as they do and to judge it more objectively. Likewise, as we read the work of others, we begin to appreciate the task of the reader. We can then begin to express our ideas in a more personalized way by using precise prose to say what we truly mean. In this regard, our student writers need to develop variety in vocabulary and sentence structure. The writer also needs to be thorough and to the point in presenting his or her own ideas so that the reader can discern the intended meaning. Achieving completeness and unity forces us back into ourselves to clarify in our minds what we really want to communicate.

Thus, the internal and external aspects of writing are constantly feeding into each other and working in tandem. This is the epitome of the complex simultaneity of efforts inherent in the act of writing. I believe that student awareness of the "ins and outs" of writing and how they are manifested throughout the writing event, from brainstorming to formal finished product, provides a realistic and helpful approach to writing. I also believe that we need to be honest with our students regarding the uniqueness of each act of writing and not, unintentionally, lead them astray with conveniently packaged systems which are meant to be only temporary supports and not the permanent delimitors they sometimes (often?) become.

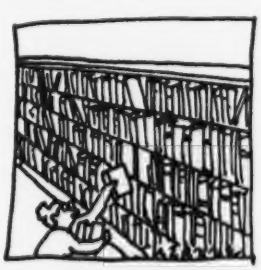
Claudine Poggi is a writing and ESL instructor at City College of San Francisco and De Anza College. A proud product of public education herself, she holds degrees in English, TEFL, and Linguistics.

REVIEWS

(Continued from Page 8)

of writing as a way of knowing and a way of composing reality. The essays of many others add to the quality of this invaluable resource.

—*Training the New Teacher of College Composition*, the third NCTE book that I recommend, is worthy of consideration even at its price ($13.50). Its preface includes this statement: "If efforts to help prepare TAs to teach writing are mixed, those designed to help prepare new part-



time or adjunct faculty are practically nonexistent. . . . all new faculty should receive substantive preparation for and support of their teaching." This book does a fine job in helping with that support. Leading rhetoricians and writing directors were asked how to prepare teachers to teach writing and what advice they would offer about particular aspects of teaching writing. The book presents their responses in the form of considered discussions on assignments, technical writing, what students should read, peer groups, portfolio systems, evaluation, and grading (especially, how to avoid tons of it).

—*A Primer for Writing Teachers* is not a book about what to do on Monday in the classroom. Instead, this Boynton/Cook publication clarifies and evaluates the concepts and methods available to today's teachers of writing. It covers some recent discourse systems, the influence of psychology, measuring writing skills through various testing methods, and ways to teach (tutorial, small groups, traditional classroom). It also poses six key questions for a writing instructor to consider before planning the course.

—*Rhetoric and Composition*, also published by Boynton/Cook, is the heftiest of the six books mentioned here, coming in at 376 pages. The book addresses motivation and the sentence as a rhetorical unit, moves on to the paragraph, continues with a look at the pedagogy of composition from classical rhetoric to current practice, and concludes with essays on new trends like writing across the curriculum, the study of error, and teachers as researchers.

Of course, there are many other good books that departments may wish to consider for their teachers. Part-timers and even currently employed full-time staff members deserve a chance to expand their horizons and to become even better at their chosen professions.

☐ *Practical Ideas for Teaching Writing as a Process*. Sacramento: California State Department of Education (P.O. Box 271, Sacramento, CA 95802-0271), 1986. $6.00

☐ Ohmann, Richard and W.B. Coley, eds. *Ideas for English 101*. Urbana, IL: NCTE (National Council of Teachers of English, 1111 Kenyon Rd., Urbana, IL 61801), 1975. $7.50.

☐ Tate, Gary and Edward P.J. Corbett, eds. *Eight Approaches to Teaching Composition*. Urbana, IL: NCTE, 1980. $8.25.

☐ Bridges, Charles, ed. *Training the New Teacher of College Composition*. IL: NCTE, 1986. $13.50.

☐ *A Primer for Writing Teachers*. Upper Montclair, NJ: Boynton/Cook (P.O. Box 860, Upper Montclair, NJ 07043), 1983. $7.80.

☐ Graves, Richard, ed. *Rhetoric and Composition*. Upper Montclair, NJ: Boynton/Cook, 1984. $9.60.

Gary Zacharias has given up freeway flying to become a permanent member of the full-time staff at Victor Valley College.

NOTICES

(Continued from Page 2)

Conference Air Services, Inc. Call (800) 336-0227 between 9:00 a.m. and 5:30 p.m. EST, Monday through Friday.

For registration materials write CCCC Winter Workshop, NCTE, 1111 Kenyon Road, Urbana, IL 61801.

17-19 February 1989. ANNUAL CONFERENCE OF THE CALIFORNIA ASSOCIATION OF TEACHERS OF ENGLISH.

For information contact Joyce Bennett, 285 Park Lane, Long Beach, CA 90803, (213) 438-5352.

16-18 March 1989. ANNUAL CONFERENCE ON COLLEGE COMPOSITION AND COMMUNICATION. Seattle Sheraton, Seattle, WA.

Theme: "Empowering Students and Ourselves in an Interdependent World." Registration fees (tentative): $45, CCCC members; $55, nonmembers. Hotel rates (estimated): $70, single; $97, double.

For information write CCCC Convention, NCTE, 1111 Kenyon Road, Urbana, IL 61801.

CALL FOR PAPERS

Deadline 20 January 1989. Proposals for programs at the Seventy-Ninth Annual Convention of the NCTE.

The 1989 Annual Convention of the National Council of Teachers of English takes place 17-22 November 1989 in Baltimore, Maryland. Its theme, "Celebrating Diversity," offers a broad umbrella under which to focus on a more specialized topic for a paper or a panel. The Program Planning Committee looks for topics that focus clearly on today's issues and the concerns of teachers of English.

For Program Proposal forms write 1989 NCTE Convention Information, NCTE, 1111 Kenyon Road, Urbana, IL 61801. All persons submitting proposals will be notified in March 1989 of the Program Planning Committee's decision.

In addition, one may submit a proposal for a workshop. Workshops feature active participation by those attending. Send your workshop proposals by the above date to Sandra E. Gibbs, Director of Special Programs, NCTE, 1111 Kenyon Road, Urbana, IL 61801.

PLIGHT OF PART-TIMERS

(Continued from Page 5)

Administrators and faculty alike stress the importance of networking with full timers, of making phone calls or visits to find out what the targeted department needs.

Finally, in the buyer's market climate of today's English departments, perhaps the most sensible thing which part-timers can do is to pause and assess their level of commitment to the profession. Getting a full-time job might well necessitate a new degree, a broadening of the skills base, or the acquisition of a specialty.

Our sources indicate that there is neither an advantage nor a disadvantage to applying for a job and not being hired—so long as the part-timer works at changing qualifications and increasing marketability. Formulating a plan of campaign is essential to securing the full-time position; growing old while continuing to teach part-time—even when the teaching is brilliant—is simply not enough.

Janet Madden-Simpson and Sara Waters say they are "grateful to i.e. for giving them the exposure that truly factored into our hiring."

ENGLISH COUNCIL OF CALIFORNIA ECCTYC TWO-YEAR COLLEGES

inside english

Vol. XVI, No. 3 | Journal of the English Council of California Two-Year Colleges | March 1989

INSIDE

inside english

ECCTYC Looks at Teaching Literature and Study Abroad Programs

Movies can be used in literature classes to enhance the students' understanding and enjoyment of literature. Page 3

Students are not the only ones who learn in a study abroad program; instructors learn, too—about trying new approaches, about paying attention to things. Page 4

Instructors and students alike praise their experiences in PCC's Semester Abroad Program. Page 5

Twenty-one years later, does *The Graduate* still speak to the young people who see it? Page 3

An Introduction to Literature course "is the perfect course to fulfill CSU's critical thinking requirement." Page 6

Lassen College has developed an interdisciplinary approach to teaching reading, writing, and history. Page 10

To teach graduate students how to teach literature, San Francisco State and local community colleges "have embarked on a novel experiment." Page 7

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ECCTYC LITERATURE CONFERENCE

"Revitalizing the Teaching of Literature": A Personal Response

by STEPHEN B. McDONALD
Palomar College

When I registered for the conference on "Revitalizing the Teaching of Literature in California Community Colleges," I did so with mixed feelings. On the one hand, I looked forward to discussing literature and the teaching of it with other instructors from across the state. For too many

years my teaching schedule, family commitments, and other responsibilities had rarely allowed me the time to discuss the latest novel I was reading or how I might use that novel in a community college classroom. I hoped that this conference might at least provide me with a refreshing reminder of why I had chosen to major in English in the first place. (How many years ago had I made that decision?)

On the other hand, I wondered what such a seminar could really provide for the average community college English teacher. As is true for most of my colleagues, I spend much of my time helping unprepared students improve their writing so that they can at least *enroll* in a college-level writing class. Of course, I do teach one literature course a semester (in that respect I am more fortunate than many of my colleagues at other colleges), but even so I was skeptical about how much of practical use I would bring home from this conference. To my delight, I found that I brought back not only a number of sound, practical suggestions but also a sense of renewal and excitement, which every conference tries to instill in its participants but so few succeed in providing.

The conference was held at the UCLA retreat on the shore of Lake Arrowhead. Over a four-day period, more than one hundred community-college instructors gathered to discuss some of the new theories and practices in the teaching of literature and to listen to the ideas of Dr. Robert Scholes of Brown University, Dr. Nancy Comley of Queens College, and Dr. Gregory Ulmer of the University of Florida. Most of the discussion focused on the reader-response and structuralist approaches to literature, which have been made the core of the new California K-12 curriculum.

Central to the entire seminar was Robert Scholes' insistence that for too long students (and the general reader) have perceived "literature" as a relatively arcane, unapproachable body of writing that can be understood only when interpreted by someone initiated into its mysteries. Such a perception of literature, he believes, removes it from the "real" world, encouraging the idea that literature is a specialized body of academic material to be "covered in school and afterwards forgotten." Scholes, as well as his co-presentors, argues for the teaching of what he calls "literariness" or "textuality." (He uses the two terms synonymously.) He defines "textuality" as an awareness of the pleasure and the power inherent in any use of language that goes beyond the direct and literal. To further explain the term, he contrasts textuality with literacy, suggesting that while literacy is minimal competence in handling the printed word, textuality is an ability to detect the use of the figurative in all texts. Textuality, he says, enables the reader to enjoy and yet be free from the manipulative power of language. According to Scholes, an introductory literature course should emphasize the teaching of textuality, not the teaching of the "meaning" behind a variety of great works. He suggests that undergraduate literature courses in particular should teach students how to engage any "text" through a variety of techniques so that they can "see the textual apparatus from the inside and learn how to pull the strings for themselves" (73). Such a course, he argues, should encourage students to study a variety of texts to help them see that the processes at work in literary texts are the same as those at work in essays, in speeches, even in musical and visual texts. His point, in short, is that introductory literature courses should teach students how to actively and critically engage *all* texts.

There was, I believe, quite a bit of disagreement among the instructors about the wisdom of discarding the notion of teaching a "body of knowledge" so that we could teach, instead, "textuality." However, by the end of the seminar there was certainly agreement—even excitement—about the possibilities that the seminar had offered for the teaching of literature. In particular, the emphasis that Scholes, Comley, and Ulmer had placed on the *reader* as an integral part of the making of meaning in any text provided a refreshing perspective on the role of the reader in literature, a role that can influence both how we teach our students and what we teach them. This "reader-based" approach to

literature suggests that "meaning" in any text is a result of a complex interaction between the reader and the text, an interaction that is affected by the historical, cultural, and personal "codes" both that the reader brings to the text and that the text brings to the reader. Obviously, the more removed a text is from a reader historically and culturally, the more the instructor will need to supply outside information before the reader can respond intelligently to the text, but the point of much of the seminar was that "meaning"

(Continued on Page 11)

ENGLISH COUNCIL OF CALIFORNIA
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inside english welcomes articles, reviews, letters, and other writings of interest to instructors of English in two-year colleges. Submissions should be limited to no more than ten double-spaced typed pages. Although a detailed *Policy and Style Sheet* is available on request, in general follow *The Chicago Manual of Style*, *The MLA Style Manual*, and the *The NCTE Guide for Non-Sexist Language*. The editor reserves the right to edit manuscripts so that their format and language conform to the style established in *inside english*.

Send poems to Robert Rippy, *inside english* Poetry Editor, English Department, San Bernardino Valley College, 701 So. Mt. Vernon Avenue, San Bernardino, CA 92403. Send all other submissions to Barbara Bilson Woodruff, *inside english* Editor, English Department, Santa Monica College, 1900 Pico Boulevard, Santa Monica, CA 90405. Manuscripts should be accompanied by a cover sheet that includes the author's name, address, and something about the author. Each manuscript should be titled and have the author's name and college under the title. Include a self-addressed stamped envelope.

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Letters

CORRECTION

I would like to correct one sentence which was misprinted in my article "The Ins and Outs of Writing" in the December [1988] issue of *inside english*. On page 12 at the top of column 2, the sentence should read, "We can then begin to express our ideas in a more depersonalized [not *personalized*] way by using precise prose to say what we truly mean." Perhaps my meaning is not perfectly clear, and the sentence should be edited to read, "We can then begin to express our ideas in a more depersonalized way by using precise prose to make our true meaning clear to others."

I hope I have clarified my intended meaning! Thanks for your help.

CLAUDINE POGGI
City College of San Francisco
De Anza College

Notices

Please send announcements and information about workshops, conferences, calls for papers, and other activities of interest to the profession to "Notices" by the deadlines noted in each issue. They will be run on a space-available basis.

16-18 March 1989. *THE GRAPES OF WRATH*, 1939-1989; AN INTERDISCIPLINARY FORUM. San Jose State University.

This conference, marking the fiftieth anniversary of the publication of *Grapes of Wrath*, will consider not only the text of Steinbeck's novel but also its historical, artistic, and political context and its relevance to the migrant situation today. Included will be lectures, panels of scholars, exhibits, films, and tours. The conference, funded in part by the California Humanities Council, is free although limited to two hundred participants.

For information write Susan Shillinglaw, Steinbeck Research Center, San Jose State University, San Jose, CA 95192-0028.

5-8 April 1989. NATIONAL COUNCIL OF TEACHERS OF ENGLISH SPRING CONFERENCE. Omni Charleston Place, Charleston, South Carolina.

Theme: One Language, Varied Voices, Many Literacies. William Raspberry, columnist of *The Washington Post*, will be the Opening General Session speaker. Geneva Smitherman (Wayne State University) will address the Conference on English Education.

Registration fees: $60 (NCTE members); $85 (non-members). Tentative hotel room rates: $81 (single); $102 (double). For information write NCTE, 1111 Kenyon Road, Urbana, IL 61801.

7-8 April 1989. RENAISSANCE CONFERENCE OF SOUTHERN CALIFORNIA. Huntington Library, San Marino, CA.

For information write Kristine K. Forney, Department of Music, California State University, Long Beach, CA 90804.

12 April 1989. REGION II (SAN FRANCISCO BAY) BIANNUAL MEETING. Laney College, Oakland, CA.

Region II's regional meeting at Laney College will provide English instructors in the region the opportunity to spend a full day (9:30 a.m. until 3:00 p.m.) discussing with their colleges issues of concern to their profession. The day will include a business meeting; a program focusing on critical thinking in 1A-1B, remedial programs, and ESL; and a luncheon.

Announcements will go out to all department chairs in the region. Anyone wishing further information should contact the regional directors, Jerry Herman (Laney College) and Gloria Reid (Ohlone College).

21-23 April 1989. CALIFORNIA TEACHERS OF ENGLISH AS A SECOND LANGUAGE (CATESOL) TWENTIETH ANNUAL CONFERENCE. Long Beach, CA.

This statewide conference will focus on presentations on various aspects of second language teaching. In addition, CATESOL will offer twenty hours of training to Amnesty Program teachers with little or no previous experience. Amnesty teacher training enrollment is limited to sixty.

For general information on the conference contact Kent Richmond, 4812 Coke Avenue, Lakewood, CA 90712, (213) 420-3105. For specific information on the Amnesty teacher training workshop, contact Gretchen Bitterlin, 2908 Curie Street, San Diego, CA 92122, (619) 230-2969.

5-6 May 1989. CONFERENCE ON CHRISTIANITY AND LITERATURE. Santa Clara University.

For information write John C. Hawley, Department of English, Santa Clara University, Santa Clara, CA 95053.

22-24 June 1989. FIFTH ANNUAL YOUNG RHETORICIANS' CONFERENCE. Monterey Peninsula College, Monterey Bay, California.

The Young Rhetoricians' Conference, co-directed by Hans Guth and Gabriele Rico, will feature Bill Lutz (MC of the National Double-Speak Awards of the NCTE) on "Doublespeak: The English Language in an Orwellian Age"; Ed Corbett (author of numerous texts and books of criticism and pedagogy) on what students learn from teachers and what teachers learn from students; Paul Hunter (North Lake College, Texas) leading a workshop on "Writers at the Bottom: Redefining the Basic Writer"; and many others, including, possibly, James Moffett on the writing processes of young writers. In addition, sessions will be held on the writing process in two- and four-year colleges, on tests worth teaching to, and on writing across the curriculum.

As always, there will be the traditional Poetry Night and the oxymoronic Humor-of-Rhetoricians' Night along with spirited discussions of the professional, economic, and political agenda of writing faculties.

Conference fees: $30 for full-time faculty: $10 for part-time faculty; no charge for students. United and American Air Lines fly directly to Monterey airport, and reasonable accomodations are available at the many hotels and motels in the vicinity.

For more information contact Hans Guth or Gabriele Rico, Department of English, San Jose State University, San Jose, CA 95192-0090, (408) 924-4436. Local arrangements are handled by Maureen Girard, Humanities Division, Monterey Peninsula College, 980 Fremont St., Monterey, CA 93940, (408) 646-4100.

12-15 July 1989. EIGHTH ANNUAL PENN STATE CONFERENCE ON RHETORIC AND COMPOSITION. Pennsylvania State University.

In addition to papers, workshops, and roundtables (see Calls for Papers below), the conference features three special sessions: Computers in Writing, New Ideas for the Writing Classroom, and Think

(Continued on Page 7)

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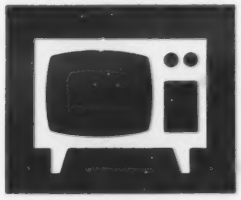
RESOURCES FOR TEACHING TENNESSEE WILLIAMS

The Kindness of Movies

by BRUCE ANDERS
West Los Angeles College

In the course "Literature and the Motion Picture" I endeavor to teach literary analysis and evaluation and to stimulate a greater enjoyment and appreciation of literature by using films as an adjunct to the study of novels, plays, and short stories. The fear that students will rent videos rather than read books is largely unfounded. In fact, the treasury of filmed literature now available to students and teachers alike, far from being a threat to



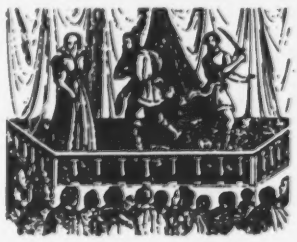
the intellectual integrity of the student/teacher connection, promises to enhance the quality of both the learning and teaching of literature. I make this claim with three facts about films and filmed literature in mind:

First, filmed novels, plays, and short stories seldom are pure adaptations, and the predictably numerous differences between a film and its literary source—indeed between film and literature as art forms—provide opportunities for analysis that lead inevitably back to the source literature. "It is simple enough," says Richard Brooks, who is noted for his adaptations of books to the screen. "A movie has to be a good movie first. It has to be a good adaptation of a novel, story, play, or whatnot second" (Beja 202). Brooks is simply stating an artistic and perhaps economic reality, but the differences between movie and book are often significant, as they are for example in his own *Cat on a Hot Tin Roof*. Rather than being pitfalls for a class studying this play, the deviations can provide opportunities for discussion and writing which can lead to greater insight into and appreciation for the play itself.

Second, many community college students are far more familiar and comfortable with motion pictures than they are with their literary sources. College students enjoy films. They are excited by films. Films involve them. Films affect their attitudes, beliefs, and emotions. As such, they can be a potent natural resource in a community college literature class, where intensive reading and the habit of analysis may not be well established. Third—films represent an alternative medium through which the literature teacher can illustrate basic elements of literary analysis such as plot, structure, character, theme, symbolism, irony, and the like.

A talented and prolific American writer, Tennessee Williams wrote some thirty plays, thirty-five short stories, and two novels. At least fifteen works in this impressive canon have been the bases for movies. For this treasury I guess that we English teachers should be grateful to a Hollywood that could not seem to get enough of what Williams had to say about off-beat sex and sexuality, greed, and moral decay. Few authors are documented by such a rich collection of fine films. Most of these are now available on video cassette, which means that your students can rent them for viewing after you screen and discuss them in class. These films together with the availability of Williams' major works, including his short stories in paperback editions, make this author unusually accessible to community college students.

Censorship—or its threat—has been a significant factor in adaptations of Tennessee Williams' plays for the mass audiences that movies draw. According to Kenneth Burke's review of *Streetcar Named Desire* (Magill 641-647), all three major changes in the screenplay were bows to Joseph Breen who administered The Motion Picture Code, whose blessing was required in order to gain regular distribution. The rape scene and other aspects of sexuality were considerably "toned down" in this 1951 film. Like the play, the film portrays Blanche as tortured with guilty memories of her young husband



but omits any mention of his homosexuality. And at the end of the film Stella seems to rebuff Stanley by turning her back on him and pushing the baby carriage down the street. Williams himself wrote the screenplay for *Desire* with director Elia Kazan, so presumably he went along with these changes.

I find these obvious points of contrast good places to begin the class thinking about the play. I ask questions that get the students to focus on the playwright's intentions in the original versus the adaptation. At the end of the play, for example, Stella "sobs with inhuman abandon." Stanley kneels beside her, as "his fingers find the opening of her blouse," and he

(Continued on Page 12)

A LOOK AT CHANGING STUDENT ATTITUDES

Where Have You Gone, Ben Braddock?

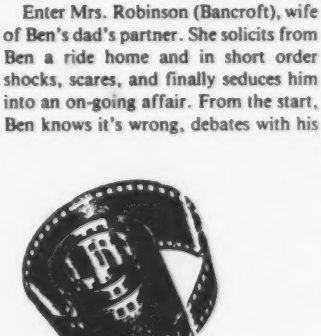
by RICHARD HASCAL
College of San Mateo and Chabot College, Hayward

It is twenty-one years since Benjamin Braddock graduated from college and returned to his parents' milieu of lawn parties, swimming pools, and Mrs. Robinson. *The Graduate*, Charles Webb's biting satire brought brilliantly to the screen by Mike Nichols and starring Dustin Hoffman, Anne Bancroft, and Katherine Ross, chronicles Ben's initiation into the American mainstream. This is not a film review filed twenty-one years too late, but rather a review of contemporary youth audiences and their reaction to this tale.

You see, I teach Composition, Film, and Literature at the College of San Mateo, and during a recent classroom study of this film I found startling trends in current student attitudes.

Upon graduating, Ben (Hoffman) arrives home to a graduation party thrown by his parents and their friends. He is understandably disturbed about his future and the shallow materialists he sees around him. His many college honors mean little to him now as the empty chatter and potent booze flow in his honor. In a hazy cloud of loud music and cigarette smoke, the track star is told the answer to his future: plastics!

Enter Mrs. Robinson (Bancroft), wife of Ben's dad's partner. She solicits from Ben a ride home and in short order shocks, scares, and finally seduces him into an on-going affair. From the start, Ben knows it's wrong, debates with his



conscience, but succumbs to his frustrated libido and the wanton desires of Mrs. R.

When Ben is nagged by his parents to date the Robinson's daughter Elaine (Ross), he soon sees in her a kindred spirit, a child of his generation, a light out of his darkness. Eventually he convinces her that unlike their parents, and despite his moral lapse, they are a new generation interested in simple, sincere people and honest labor.

For years students have seen this story as a searing exposé of vacuous middle class values. The sports car, the scuba gear given Ben by his parents revealed adult society's myopic priorities; Ben's winning of Elaine—the attainment of the romantic ideal—suggested the hope and promise awaiting the new generation with clear vision. In short, Ben was a hero to young audiences, rebelling against the phonies, materialism, and decadence of a generation they were about to "graduate" into.

But this is not how today's Reagan-raised students see it. To them Ben is an unflattering portrait of contemporary youth; he's selfish, spoiled, lazy. Most of all, he's ungrateful for the yuppie-directed life his parents have provided.

It is twenty-one years since Ben and Elaine rode away on a bus, and in my classroom sits the next generation. The children of Ben and Elaine have come to reject the idealistic liberalism of their parents and have returned to a staid value system of materialism, superficiality, and mediocrity. This is evident not only in their analysis of *The Graduate*, but from the moment they drive on campus in their custom BMW with personalized

plates, accept vacuous dialogue as conversation, and are satisfied with merely passing the course, instead of striving for personal excellence.

An in-class election-day poll revealed 85 per cent support for Bush. This is neither unrelated nor insignificant. While *my* student generation rooted for Ben and the promise his idealism could bring to the country, our current student body roots for the parents: the parties, the pools . . . the plastic! Their goal is not to change the world, but to cash in, take advantage, enjoy. Don't worry. Be happy.

The consciousness-raising motive behind this class project—reading the novel, seeing the film, discussing relevant themes—may have backfired, but it was not entirely fruitless. It puts into focus, for me at least, the values of those who will be leading us into the next century.

As a teacher I ask, Are these the priities we aim to instill? Is this the values system we're harvesting from our young crop?

"Where have you gone Joe DiMaggio? Our nation turns its lonely eyes to you!"

Richard Hascal teaches Composition, Film, and Literature at the College of San Mateo and Chabot College in Hayward. He recently taught a semester abroad in London and has contributed other articles on teaching and literature to inside english.

LESSONS FROM LONDON

Coming Home Again

by MELISSA SUE KORT
Santa Rosa Junior College

I have been privileged to live in England three times: first as a University of California junior year abroad student, then as a Fulbright Exchange Teacher, and most recently as an instructor for my college's first London Semester (Fall 1987), organized by the American Institute for Foreign Studies (AIFS).

Over this last experience I had the most control. My colleague and I taught fifty-two Santa Rosa Junior College students, each of whom took four classes from a list of seven possibilities. We designed our own courses to suit the setting and the condensed semester (twelve weeks). Of my three experiences in a college environment in England, this one taught me the most about teaching my students back home. What I learned—actually, what I was reminded of—falls under familiar themes.

Once More to the Lake.

I too had been a student in England at age twenty, and for the first time in my career of teaching at a community college, I knew exactly what my students were feeling: scared and excited and only partly prepared for the amazing wealth of experience available. I didn't have to pretend empathy; I had been where they were—stranger in a strange land, far from home, loving it, and petrified with fear.

I developed an immense affection for my students: for Murray, whose hair changed color every week; for Kelly, who seemed to wear earrings in new holes each Monday; for Debby, the great entrepreneur, who worked at a pub and sold time on a tanning machine she rented; for Bob, who declared that "Santa Rosa was boring, but London was really boring," and who eventually changed his mind. I bought them cups of tea, I met them for

JANE AUSTEN

plays, I recommended pubs. They bought me drinks and fudge treats. I counciled them on their UC applications, on where to find a decent Mexican meal for a twentieth birthday party, on the best bus routes. I recognized who they were: they were me sixteen years before, immortal and untouchable and capable of great things, but slightly lonely and a bit out of context.

So much of what I've read lately about successful undergraduate programs stresses the individual personal contact, the students' need to feel a part of the college. At the community college, both teachers and students are at fault—we are all overloaded, overextended. They're running off to their cars, to their jobs, to their homes along the freeway. I'm coping with the chaos of committee meetings

and paper marking and attempting to maintain some semblance of a private life. In our small community in a foreign city, we were reminded of our need for each other, our need to belong to a "college"—"a body of persons having a common purpose or common duties," according to the dictionary. London renewed my energy for making the extra effort.

Only Connect.

Students lived close to one another, ate together, took classes together. AIFS sold cut rate theatre tickets and offered cheap field trips on Fridays, so students saw each other even more. At home, our 26,000 students drop in on college, then drive off to their "real life": jobs, families, friends. But in London, their real life *was* college, and they shaped themselves into a community of scholars. They would report, in their journals or in questions in class, that they had studied together, shared new books. They'd explore areas of the city together—on weekends, they'd go off together to the farthest points of Great Britain or the nearest bits of Europe.

Because they were such a cohesive group, I could experiment. I had never been very comfortable breaking classes into small groups; I had always felt a bit lost and out of control. But my London students moved easily into groups and were active contributors. They taught me the value of small group work; I use groups far more effectively now and more frequently. And I actively seek more collaborative work: I assign a collaborative research paper and experiment with collaborative writing in our computer classroom. In English 1A, or any basic skills class which may be their introduction to college, an important objective must be to encourage students to work together, to regard each other as colleagues.

I've kept the Birthday Party assignment for English 1B which I created for London. Each student is responsible for a ten-minute presentation celebrating a writer who was born during the semester. In London, students baked cupcakes or brought thematic food: ale for Dylan Thomas, for example. In Santa Rosa we get balloons and pizza and xeroxed mini-collections that students compile into their own anthologies of newly met writers. Students teach themselves how to discover writers, and they are responsible to each other for creating meaningful presentations.

Ain't Nothing like the Real Thing.

In London, I braved the students' purses and the elements to cajole and sometimes drag my students to experiences that were often a hassle to arrange. Sometimes, for my trouble, I would get whining; they'd rather spend their money on entertainment. I tried to convince them that entertainment was not limited to pub crawls. We saw *Macbeth* in Japanese at an international festival; we shivered during *A Midsummer Night's Dream* in Regent's Park. We got lost trying to find Vanessa Bell and Duncan Grant's home, Charleston, then sloshed through the mud to Virginia Woolf's Monk's House. We huddled against driving rain inside the Bronte house in Haworth. A couple of students pitched in to rent a car to visit Jane Austen's house and Winchester; a dozen stayed for a weekend full of plays in Stratford. I was rewarded with the shock of recognition: their wide-eyed response to the list of dinner guests at Charleston (T.S. Eliot, E.M. Forster, Milton Keynes, etc.), their hollering of "Heathcliff" in the rain, their prancing through the park reciting Shakespeare on the way to the tube station.

These kinds of activities seem obvious teaching abroad, but the enthusiasm and involvement they engendered need not be a product only of foreign travel. I have long led a weekend trip to Ashland each spring. I've learned that little trips count as well. For my Sonoma County students, attending a play in Berkeley or San Francisco can be as exotic an experience as visiting Stonehenge.

In London, the students' exploration of our environment clearly charged everything they did. In Santa Rosa, I focus on their environment, making the theme of my English 1A class "Cities" and starting with an assignment to write guidebook entries on local sights. They imitate Virginia Woolf's "Street Haunting" in their own neighborhoods, or apply Jane Jacobs' *The Death and Life of American Cities* to their hometowns. Roland Barthes' "The Eiffel Tower" makes them rethink the meaning of the Golden Gate Bridge, and after discussing Woody Allen's *Manhattan*, they consider the kind of story for which their own city would provide the proper setting. Italo Calvino's *Invisible Cities* draws for them the connections between cities and states of mind. London inspired my reading list.

Business Is Business.

The AIFS as an organization fascinated me. I enjoyed being free of college business, but I felt odd being so clearly a worker in a company listed on the NYSE. There were times I felt the AIFS cared only for two classes of people: those who sign contracts (administrators) and those who write checks (students). We normally work under the assumption that faculty are a privileged class: we possess "the knowledge." But for AIFS, we were simply employees delivering a service. I learned to appreciate my college's respect for its faculty, and also to recognize when we are being treated as mere workers. And I finally learned the lesson of the professional: what I do is worth money, and the institution should support me, as any good business would. Of course, I'm not just "in it for the money": the pay is much better in other jobs. But neither am I to be exploited for my commitment to my discipline, my students, or my college.

Home Again.

My classes are recharged. I am recharged. I rediscovered the joys of walking; living near Swiss Cottage, I was able to enjoy rambles on Hampstead Heath. In four months I saw forty plays, and I

Virginia Woolf

viewed at least one art show a week. I wallowed in the pleasures of London itself despite a heavy teaching load. This gives me inspiration at home. Though attending theatre or visiting an art show presents a real challenge in Santa Rosa, it can be done, and it is always rewarding.

I learned lessons in London because I was teaching, but teaching with a difference. The super-charged atmosphere was as good for me as it was good for my students. I learned to pay attention to things I took for granted back home, or had forgotten. And I tried what I wouldn't have dared try in Santa Rosa.

I keep asking my college, "Can I go again?" Until they say yes, I'm trying to keep attending to the lessons my students taught me.

Melissa Sue Kort is full-time English instructor at Santa Rosa Junior College who has lived in Great Britain as student and teacher for three years. She represents two-year colleges on the MLA Delegate Assembly.

INSIGHT ON-SITE

The Advantages of Being There

by **PHYLLIS MAEL**
Pasadena City College

Can one gain special insight into a work of literature by studying it in the culture in which it was written? Are there advantages to visiting sites where authors lived and wrote? These were some of the questions I asked Pasadena City College students and faculty who had participated in the Pasadena City College study abroad program in Oxford, England. The answers were all affirmative with some interesting responses.

Charlotte Bronte

The students, three of whom had participated in the Spring Semester Abroad program in 1987 and one in the Summer program in 1988, were interviewed at UCLA where they have transferred. One advantage for Eric Lund is now being able to read a work of British literature without having to look up some of the vocabulary because "a word fits into English [i.e., British] daily vocabulary but not California daily vocabulary, but you understand it because you've been there, and it gives a deeper meaning to what you're reading." Ephraim Romo found that he does not need to look up as many references for his English classes at UCLA because of what he learned while living in England.

For Marc Schurer, site visits provided the greatest benefits. He found himself more immersed in the reading and noted, "I'm reading *Wuthering Heights*, and I'm at the moors. I'm studying Wordsworth, and I'm at Windemere. You can ascertain exactly what they felt when they were writing. [The field trips] transport you in time and make you care about learning something a lot more. You look at these places and you're in awe, and it just carries over into the work. When you study English literature in the states, it's like being detached from it, but being there and being in the halls or woods where this was written or thought up or rewritten, there's a certain affinity which you develop with the work itself." Marc had never read *Wuthering Heights* before reading it in England, but it has now become his favorite novel. "I've since read it here in L.A. and aside from my imagination in retrospect, it loses a lot because this just isn't England. There are no moors; there are no ominous skies. If you want to know the novel, you should read it there. The trip to the moors really sealed my love of the novel."

Jacqueline Tang, on the other hand, had read the novel twice before but had never really understood Heathcliff until her trip to Haworth. "The setting does a lot to the book; it builds the character. Heathcliff is what the moor is like. He's savage; he's wild. Just seeing the moors . . . so unchanged by man—that's what Heathcliff was. The setting really gives insight into the character . . . enables you to understand the character better." Visiting Yorkshire also helped Eric come to a better understanding of the characters. They come to life. Reading the book and seeing the places where the characters supposedly walked . . . , you could imagine these things happening and understand that they really could happen. It becomes more a part of you; you connect yourself to it—and I don't think the feelings will ever go away."

And what of the advantages for faculty? Patricia Savoie, who taught "Introduction to Poetry" and "Introduction to the Novel" in spring 1988, believes some works benefit more than others from on-site learning. Although her poetry class was devoted almost exclusively to modern British poets, that course did not profit as much from being taught in England as did her novel course. She was

highly enthusiastic about teaching *Tom Jones* in England. "The students get such a sense of history, and living with families (even working-class families) gives them a sense of propriety, decorum, and class. A walk in London—visiting inns, Pall Mall, Covent Garden—conveyed a good sense of the eighteenth century. Also a visit to the Royal Crescent in Bath, to the home of the man to whom Fielding dedicated the novel, gave students a feel for the period, manners, and thought of the novel."

Joseph Sierra, who taught "Introduction to the Novel" in spring 1987, felt he could use texts in England that he would not use in Pasadena. For example, he believes that "*Jude the Obscure* is too distant for our students; the teacher needs to explain too much." In Oxford, however, students were able to go on Hardy walks and locate places mentioned in the novel. The novel that worked best for Sierra, however, was *Wuthering Heights*. "Even the most reluctant reader got a better sense of what 'wuthering' meant after a walk on the moors." Also visiting the Bronte Parsonage gave students a sense of "the confined quarters that the Brontes lived in and how their imagination was stretched for their writings." A one-unit course in Wordsworth also proved successful for Sierra. The beauty of the area, especially as seen on the walk from Rydal Mount to Dove Cottage in the Lake District, caused one student to exclaim, "No wonder this guy could write poetry." And the amazingly primitive surroundings of both Wordsworth residences helped convey how different life must have been in the early nineteenth century.

Sierra also taught "Modern Drama" in England and noted the specialness of seeing performances in London. "It's not just another play; there's a special magic of seeing a new Caryl Churchill play performed in London." And, he believes, the Royal Shakespeare Company and National Theatre are far superior in both quantity and quality of productions to any theatre company to be found in Los Angeles.

Leonard Franco felt teaching D.H. Lawrence's *Sons and Lovers* in spring 1988 (as part of the British literature survey course) was one of the most rewarding experiences for students because of a field trip. "In the morning we were at Newstead Abbey for Byron and in the afternoon at Eastwood for Lawrence. What a wonderful contrast between the aristocracy and the life Lawrence led . . . the class distinction! Students visited the homes that Lawrence lived in as a young boy and could picture scenes from the novel. They didn't want to ride the coach but wanted to walk the sites."

My experiences in Oxford match those of my colleagues. I taught a one-unit Shakespeare course in spring 1986 and 1987 and discovered that students who feared Shakespeare in Pasadena found his works remarkably "normal" in England. The children of the families with whom our students lived were often engrossed in preparing Shakespeare for examinations, and excellent productions of his plays were continually available in London and Stratford. And students who visited Bronte country in summer 1988 (I taught *Wuthering Heights* as part of a Humanities course) echoed the responses of those who had traveled to Haworth in spring 1986 and winter 1987. Leaving civilization behind, they walked to the

Bronte falls and were shocked by the harshness of the moors, unsoftened by the presence of heather. The wind, even in summer, was bitter and the landscape wild. "You can read all you want about the moors," one student sighed, "but it's just not the same as being there."

—

Phyllis Mael coordinated the PCC semester program in Oxford in spring 1986 and spring 1987 and the summer program in 1988.

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CSU, UC, AND ENGLISH 1B

Critical Thinking and Introduction to Lit: A Natural Fit

by SUSAN PETIT
College of San Mateo

We know that opportunities generally come disguised as problems, but sometimes we fail to see through the disguise. One such opportunity involves the California State University's present general education requirements, the intersegmental core curriculum currently being developed, and the University of California's newly adopted transfer core curriculum. If we know how to take proper advantage of them, they can help us strengthen our freshman literature program.

I will begin with CSU, whose general education requirements include a course in critical thinking. This is not to be confused with the new community college requirement that only courses which require "the ability to think critically" count toward the associate degree, a requirement that cannot be overly rigorous if it applies to every degree-applicable course. Nancy Clover Glock of the California Community Colleges Chancellor's Office concludes that critical thinking here should be defined as a generalized process of analysis which can be taught.[1]

The CSU requirement is more rigorous. Since 1981, CSU's general education transfer requirements have included "nine semester units in communication in the English language, to include both oral communication and written communication, and in critical thinking, to include consideration of common fallacies in reasoning."[2] To fulfill this requirement, potential CSU transfer students usually take three units of freshman composition, three units of speech, and three units of a course fulfilling the critical thinking requirement. That may be an English course, a philosophy course, or a course designed just to fulfill the requirement. I strongly believe that schools have made a mistake if they do not include Introduction to Literature (generally known as English 1B) on the list of courses fulfilling this requirement, and I urge colleges, like mine, that have made this error to rectify it.

English 1B is the perfect course to fulfill CSU's critical thinking requirement because, to fulfill its own goals, English 1B must do what Appendix A of CSU Executive Order 342 says critical thinking courses should do. For one thing, it says that in a critical thinking course students should learn to "reach factual or judgmental conclusions based on sound inferences drawn from unambiguous statements of knowledge or belief."[3] Drawing such inferences is the key to successful literary interpretations. A student may reach the factual conclusion that Gatsby pursues Daisy for what she represents to him, or the judgmental one that Gatsby's dream is unworthy of the energy he puts into it. Students should also begin in English 1B to judge literary merit.

According to Appendix A of EO 342, critical thinking courses should also teach students to distinguish "belief from knowledge." In teaching literature, we constantly make that distinction. We may know that Adrienne Rich wrote "Diving into the Wreck" in 1972 and that it is the title poem of her 1973 collection; we may know of her radical feminist views from reading *Of Woman Born* (1976); we may know that she has been interested in Jungian archetypes. But do we not *believe*, rather than *know*, that the poem is about a search for a hidden androgynous self? What do we do when students read it as just a description of scuba diving? As we distinguish in class between finding facts and interpreting them, we help our students

make those distinctions for themselves. Belief also enters into analysis when one applies religion or morality to a work: How do we judge Huck Finn, Ellison's Invisible Man, or Malamud's Fixer?

A third requirement for a critical thinking course, Appendix A of EO 342 says, is to teach "skills in elementary inductive and deductive processes, including an understanding of the formal and informal fallacies of language and thought." I do not now formally teach fallacies in my English 1B class, but I would be happy to do so. I am already teaching induction and deduction, as we all must be doing. Our students use induction when they pull together the references to love in *Twelfth Night* to see what the play says and when they reason from Viola's actions toward a conclusion about her character. And they use deduction in presenting their interpretations in discussion, papers, and tests.

Finally, as Appendix A of EO 342 indicates, a critical thinking course should help students to "achieve an understanding of the relationship of language to logic, which should lead to the ability to analyze, criticize, and advocate ideas," as well as to reason and to reach logical conclusions. I hope that my English 1B students learn that and more. In their class discussions and in their papers they must analyze, they must criticize, and they must find ideas to advocate. If they do not understand at the start of the semester how language relates to logic, they should by the semester's end.

It is clear that colleges should be able to certify English 1B as fulfilling CSU's present requirement. But what will happen if and when there is eventual agreement on a transfer core curriculum? When the Intersegmental Committee of the Academic Senates endorsed in February 1988 as a basis for discussion a 31-unit core curriculum including only three units of English,[3] one unresolved issue was whether to add three more units of freshman composition, which UC wanted, or three units of critical thinking, which CSU wanted. Perhaps all segments will agree on a 31-unit core curriculum to which CSU will add three units of critical thinking for its own transfers and UC will add three units of composition. In that case, CSU's transfer core curriculum critical thinking requirement will probably be similar to its present general education requirement, in response to concerns expressed by philosophers such as Richard Paul of Sonoma State University that critical thinking not be watered down to simply "English communication."[4] But as I have shown, English 1B does in fact fit CSU's description of a critical thinking course.

What about UC and its demand for more composition? The UC general education transfer requirement in English apparently changed radically on 5 May 1988, when the UC Senate approved its own transfer core curriculum which added three units of composition to the 31-unit core-curriculum package all segments had tentatively agreed on in February.[5] This composition requirement seems to threaten Introduction to Literature by replacing English 1B with advanced composition for UC transfers who qualify under the core-curriculum option. But that need not happen. Composition can be succesfully combined with literature, as my college has been doing for several years to assure acceptance of our freshman English program by UC Berkeley, which has an 8,000-word writing requirement in Introduction to Literature.

Despite UC's unilateral action, the work by the intersegmental senates committee to establish a true core curriculum will continue. If that work does result in a package of thirty-one agreed-upon units, with CSU requiring an additional course in critical thinking and UC requiring one in composition, individual community colleges may be able to use a single course—Introduction to Literature—to fulfill both requirements. There is some hope, however, that CSU and UC will agree on a curriculum including a full year of English, the second semester to include both critical thinking and composition, with literature used as the subject matter to teach those skills. That would provide a true core curriculum, the same for transfers to all segments, and it would be educationally sound.

Making sure that English 1B fulfills general education requirements is not only good for our students but vital to any literature program. Most students enroll in English 1B because it fulfills a transfer general education requirement. Few non-transferring students use 1B to fulfill the associate degree language requirement; the majority, having taken one remedial English course that counts toward graduation, will use either English 1A or speech as the other course. Only if English 1B helps fulfill CSU's requirements can it attract adequate numbers of students, and if it also fulfills UC's transfer core curriculum requirement, it will do even better.

Our students deserve to learn how to read the literature of their and other cultures in an analytical and critical way, and they deserve the choice of studying critical thinking in the context of literature. If in the process they can fulfill either UC's composition requirements or CSU's critical thinking requirement, or both requirements at once, that will not hurt either.

Notes

[1]Nancy Clover Glock, "'College Level' and 'Critical Thinking': Public Policy and Education Reform," unpublished paper, 1987.

[2]Attachment A, Section IIA, of the California State University Executive Order Number 342, "Certification of General Education-Breadth Requirements by Regionally Accredited Institutions," adopted 1 April 1981.

[3]Ray Geigle, memorandum of 29 February 1988, to Campus Senate Chairs and Members, Statewide Academic Senate.

[4]Richard Paul, An Open Letter to the Members of the Intersegmental Drafting Committee for a General Education Transfer Curriculum, 21 January 1988.

[5]"University of California Policy for the Transfer Core Curriculum," attachment to Murray L. Schwartz, memorandum of 23 March 1988.

Susan Petit teaches and English and French at the College of San Mateo, and recently completed a term as chair of the Academic Senate Educational Policies Committee. In December 1988 she presented a paper on Michel Tournier's novel La Goutte d'Or *at the annual MLA convention.*

A JOINT SAN FRANCISCO STATE/COMMUNITY COLLEGES PROJECT

Teaching the Teaching of Literature

by WILLIAM S. ROBINSON
San Francisco State University

In spring, 1987, the English Department at San Francisco State University embarked on a novel experiment in teaching the teaching of literature. In a graduate seminar meeting one night a week, five teachers from neighboring community colleges and five from SFSU, each teaching a two-and-a-half hour class, shared with nine graduate students their approaches to teaching literature.

The initial impetus for this course was the feeling of many of our students that simply taking literature courses had not prepared them to teach literature. SFSU offers a comprehensive program in teaching composition and reading: in composition, four practicum and four theory courses; in reading, one practicum and three theory courses. And we hire our part-time instructors from the students who have taken at least the practicum courses. But comfortable though these students are in teaching writing, many have felt ill-prepared to teach literature in our freshman and sophomore composition courses. They certainly feel capable of lecturing, but their work in composition has taught them that lecturing alone isn't teaching. How then to involve their students with literature?

A second motive behind the new course was the desire to give some acquaintance with community-college teaching to those students who hope one day to teach in community colleges. Because community-college teaching internships are the exclusive province of the School of Education on our campus, we felt that instead of sending our students out, which we can't do, we might try to bring experienced community-college teachers in.

Finally, while research has gradually been narrowing the pedagogical alternatives in composition, no such phenomenon is to be observed in the teaching of literature, and so we felt that our students would profit from being exposed to as many different approaches as possible. It seemed to us likely that some of the most practical and innovative approaches to literature were probably to be found in other schools in our area and that if we just asked, we would have a good chance of getting responses from teachers who had developed interesting and unusual teaching techniques.

Accordingly, the coordinator of our literature program, Jonathan Middlebrook, our department chair, Steve Arkin, and I succeeded in prying $500 from our school for honoraria, and I sent advertisements to a number of nearby schools, outlining the enterprise and asking for faculty interested in participating to contact me. Five did so: Jack Burris (Skyline College), Cynthia Katona (Ohlone College), Charles Rand Plunkett (Cañada College), David Rollison (College of Marin), and Rosalee Szabo (Cañada College). They made presentations on romantic poetry; on short stories by Joyce, Faulkner, and Steinbeck; and on literature as the object of censorship.

This class put the faculty presenters in an odd, even unique, situation. While the best way of showing how one teaches a literary work might simply be to teach it, just teaching it doesn't necessarily reveal the decisions made in the quiet of the study about such matters as why use this work rather than some other, why this approach to it rather than other approaches, what classroom dynamic one hopes to achieve, how one plans to go about achieving it, and so on. With such considerations in mind, the students in the class hoped to glean practical classroom techniques for teaching literature. The format we decided on had the instructor spend an hour or so on his or her presentation followed by an informal question/discussion period of up to an hour. This last part proved particularly interesting and rewarding as the students got to pick the brain of an experienced instructor about the kind of teaching they themselves hoped to do one day, while the overworked teachers got a chance to talk about literature and about teaching with a group of bright, motivated graduate students, some of whom were already teaching.

In this course, the community-college instructors were much more successful in imparting some of their hard-won practical knowledge than were many of our faculty. Accustomed to the demands of classrooms definitely *not* filled with attentive upper-division English majors, the community-college faculty demonstrated great adaptability and flexibility in the environment of this unusual seminar, making presentations characterized not merely by great expertise but by sensitivity to the special needs of both their own students and the graduate students. As one graduate student observed to me, "These people know how to teach," an observation Professor Middlebrook and I had numerous occasions to echo. Not surprisingly, one other quality shone through all the presentations—a great love of literature.

The class was successful enough in the view of the students that we are offering it again this spring. In order to maintain some continuity, we have asked a few instructors both from our own faculty and from the community colleges to repeat their presentations, but we have also sought to broaden the base of participation in our department and make further contacts with excellent community-college teachers in our area by enlisting new presenters.

Although we CSU and community college teachers pretty much go our own ways in our own segments, as the current vocabulary of state education has it, the

initial contact among students and teachers from both systems at San Francisco State has proven exceptionally profitable and delightful. We hope to make a habit of it.

William Robinson is Coordinator of Composition at San Francisco State University.

NOTICES

(Continued from Page 2)

Tank on Research. Guest speakers include Charles Bazerman (Baruch College), Hugh Burns (USAF), Jim Corder (Texas Christian University), Michael Halloran (Rensselaer Polytechnic Institute), and Cynthia Selfe (Michigan Technological University). In addition George Dillon (University of Washington), George Hillocks, Jr. (University of Chicago), Erika Lindemann (University of North Carolina, Chapel Hill), Andrea Lunsford (Ohio State University), and William Wresch (University of Wisconsin) will be featured speakers. The keynote speaker for the conference will be Richard Ohmann, professor of English at Wesleyan University.

Registration fee: $85. Housing: $46-80 (for four to five nights). Registration deadline: 23 June 1989. For registration materials write Chuck Herd, 409 Keller Conference Center, The Pennsylvania State University, University Park, PA 16802.

CALL FOR PAPERS

15 April 1989 deadline. Penn State Conference on Rhetoric and Composition, 12-15 July 1989.

The program committee invites one-page proposals for papers, workshops, and roundtables. Proposals for papers may be a single twenty-minute paper or an entire session (three related papers) on subjects related to rhetoric and composition. Especially welcome are papers relating to the work of the conference's featured speakers (see conference notice above). Other possible topics include, among others, rhetorical theory, research in composition, the composing process, collaborative learning, literacy, basic writing, social implications of writing.

Several sixty- and ninety-minute workshops on the topics mentioned above will be scheduled. Strong preference will be given to proposals that clearly involve hands-on, interactive participant involvement.

Roundtables are seventy-five minute sessions of six speakers who represent a wide spectrum of opinions on a controversial question in the discipline. The speakers each have five minutes to present their viewpoint. Afterward, the chair will moderate the discussion between the panel and the audience. To be considered as a panelist, submit a one-page position paper on one of these questions:

1. What is our primary goal in teaching freshman writing?
2. What should graduate education in rhetoric and composition include?
3. What must be done to improve the status of writing teachers?

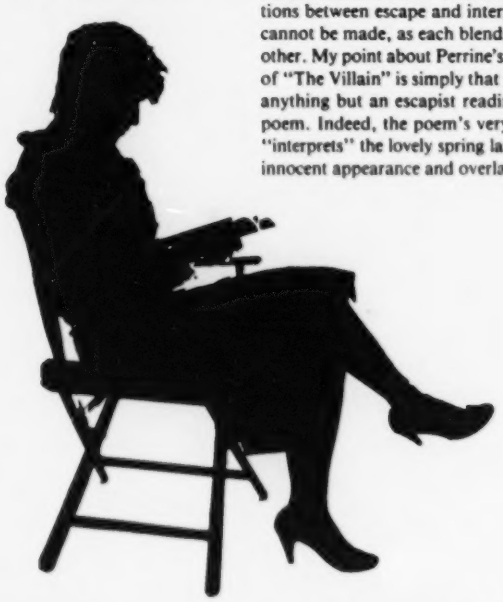
15 June 1989 deadline. Essays for a volume on Feminine Principles in Composition and Rhetoric to be edited by Louise Wetherbee Phelps and Janet Emig. The intent is to set forth a range of issues related to gender, and especially to the feminine and/or feminist principles that may influence teaching, learning, and theorizing in composition and rhetoric. The authors encourage varied forms of inquiry and presentation. One- to two-page proposals should be sent to Professor Louise Wetherbee Phelps, Writing Program, HBC 239, Syracuse University, Syracuse, NY 13244-1160.

STRUCTURE, SOUND, AND INSENSITIVITY

by ELIZABETH D.M. CLARK
Moorpark College and Ventura College

In his fifth edition of *Literature: Structure, Sound, and Sense*, Laurence Perrine writes much about the social value of literature. His discussion of literary characters includes the assertion that "[fiction] enables us to know people, to understand them, and to learn compassion for them, as we might not otherwise do" (66). Again, in his chapter asking "What is Poetry?" Perrine maintains that the function of literature is to broaden and deepen our experience "by making us feel more poignantly and more understandingly the everyday experiences all of us have" (512). As a look at the table of contents assures us, Perrine makes an effort to offer an anthology of non-traditional writers and works, and he is quick to point out in his Preface that "[t]he number of poems by women (and the number of women poets) has been increased" in his latest edition of this textbook. While the table of contents has broadened to include women and their images in literature, Perrine's sometimes naive explications of the anthologized pieces do not appear to show a poignant or understanding feeling of the everyday experiences of those women.

In his chapter discussing tone in poetry, Perrine analyzes a poem called "The Villain" by W.H. Davies. The speaker of this poem contrasts the joy and innocence of springtime nature images that actually exist in front of his eyes to the sinister scene he imagines as he watches the wind blowing through the wheat:



I turned and saw the wind,
Not far from where I stood,
Dragging the corn by her golden hair,
Into a dark and lonely wood.

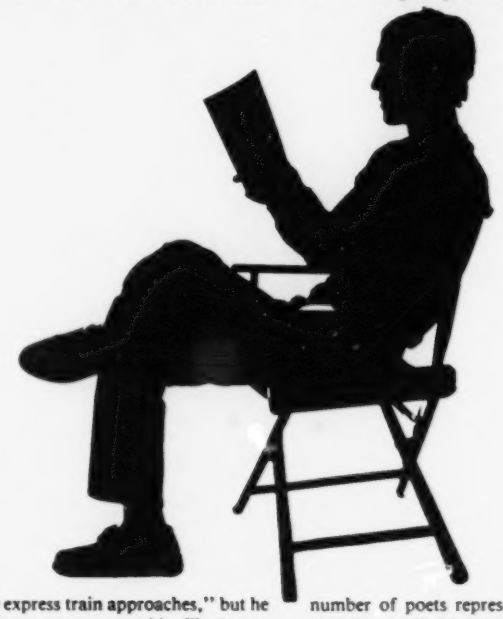
Perrine's explication of these four lines is flippant and simplistic. He insists that the poet, whom he confuses with the speaker, does not intend the reader to take seriously the metaphor in these four lines. Perrine brushes off Davies' metaphor with the following:

> The poet, on turning his head, sees a villain dragging a beautiful maiden toward a dark wood to commit there some unmentionable deed, or so his metaphor tells us. But our response is one not of horror but of delight, for we realize that the poet does not mean us to take his metaphor seriously (649).

I am confused by Perrine's assessment because he does not say how he knows Davies has not intended for us to take his metaphor seriously. A beginning reader, for whom this text is intended, may not know enough about critical thinking and critical reading to question a textbook; Perrine is the voice of authority here and intends for his reader to take *him* seriously. What I find serious here is Perrine's shallow reading and his perfunctory dismissal of a poetic image of rape. He concludes his commentary on "The Villain" by saying, "The beauty of the scene has delighted [the poet], and he has been further delighted by the fanciful metaphor which he has found to express it. The reader shares his delight both in the scene and in the metaphor" (650). I am not delighted.

In the beginning of his text, Perrine spends an entire chapter on "Escape and Interpretation," warning that "an exclusive diet of escape [literature] . . . has two dangers: (1) it may leave us with merely superficial attitudes toward life; (2) it may actually distort our view of reality and give us false concepts and false expectations" (7). A footnote in this same chapter does say that absolute distinctions between escape and interpretation cannot be made, as each blends into the other. My point about Perrine's handling of "The Villain" is simply that it ignores anything but an escapist reading of the poem. Indeed, the poem's very speaker "interprets" the lovely spring landscape's innocent appearance and overlays it with some darker motive of man. The speaker "sees" a blond woman being dragged into the woods because his past experience has prepared him to see this. This past experience is the experience of melodrama, from which "the villain" of the poem's title is taken.

Perrine discusses melodrama in his section on "Tragedy and Comedy," dismissing the conflict in melodrama as ". . . an oversimplified one of good and evil depicted in absolute terms." Perrine notes in passing that melodrama's victims are a "young mother and her baby" or the "heroine . . . tied to the railroad tracks as the express train approaches," but he makes no comment on this. The happy ending is typically arrived at when the hero marries the heroine—after he rescues her—and good triumphs over evil. Perrine says melodrama is "typically escapist rather than interpretive" (1020). Perrine does his audience of inexperienced readers a disservice by neglecting to tell them that their critical reading and thinking skills can and should be applied to *escapist* literature as well as to interpretive literature.



Perrine claims that "[a] story becomes interpretive as it illuminates some aspect of human life or behavior. . . . It helps us to understand our world, our neighbors, and ourselves" (4). He then goes on to discuss fairy tales, citing specifically "Cinderella," as escape literature. Fairy tales and melodrama are escape literature only until a critical thinker chooses to interpret what these genres have to tell us. What many melodramas and fairy tales, including the examples cited by Perrine, tell the reader is that women are weak victims waiting for Prince Charming to rescue them. Precisely because fairy tales and melodramas are accessible to the young and others inexperienced at critical thinking, they should be studied critically for what they have offered in the past and in the present as the basis of cultural mores and stereotypes.

Except for what I have discussed here, my overall response to *Literature: Structure, Sound, and Sense* is positive. Perrine's selections are varied and do represent women and minority voices. His text includes many classics but doesn't stop there; this is useful to the beginning reader, as the continuity of literary history and tradition can be observed. Several works in translation are included among the "Stories for Further Reading," and there are a number of poems by non-traditional poets. The mini-biographies preceding each short story are informative, but I was disappointed that no such biographical paragraphs were provided for the anthologized poets. Perhaps the sheer number of poets represented prohibits that, but I still think it would be useful for students and teachers alike. (Perrine's biographical note on Flannery O'Connor says she was "Roman Catholic by birth and belief." I was startled to see that one may be pre-natally baptized. Or has Catholicism become a nationality?)

The text is logically arranged, and the questions and exercises at the end of selections are unobtrusive. One of the best features of this book is that it doesn't look like a workbook. Further, because this anthology deals with prose fiction, poetry, and drama, the teacher may arrange a syllabus thematically, including works from all three genres. This, in my opinion, can help prevent the fear many beginning readers have that poetry is somehow accessible only to geniuses because it deals with ideas in a language the beginning reader doesn't "get." Appendix I, "Writing About Literature," is a handy reference, answering questions and concerns faced by those encountering their first college-level academic writing assignment. It deals with everything from addressing an audience to correctly quoting source material.

As a college freshman, I studied literature from Perrine's third edition of *Literature: Structure, Sound, and Sense*. I have referred to specific works in my old copy of this book since becoming a teacher; the literature in this text has remained with me, even if Perrine's views of the literary images of women have not.

☐ Perrine, Laurence, with Thomas Arp. *Literature: Structure, Sound, and Sense*. New York: Harcourt Brace Jovanovich, 1988. $28.00

PRESIDENT'S PERSPECTIVE

A Different Transfer Problem

In the last few years, community colleges have faced a variety of transfer problems with the other segments of public higher education. We fought against the megalomaniacal edicts of the University of California, Berkeley, composition committee concerning the transferability of English 1A courses. We have faced the certification committees of the California State University system. And, at present, we are involved in intersegmental attempts to establish a mutually acceptable statewide transfer core curriculum. The transfer function is indeed one of our major concerns, and it has certainly taken the majority of our efforts for several years now.

We have been so busy with transfer problems with four-year institutions that we have blinded ourselves to transfer problems in our own backyard. In recent years, community college students have not been permanent fixtures at the college in which they initially enroll; they have transferred in ever-increasing numbers to other community colleges within California. Because of our unspoken belief that all of us blindly follow English 1A course guidelines that the divinity named Berkeley has transmitted to us, we automatically accept each other's English 1A equivalent course; a student with a passing grade in university-parallel freshman composition at any other community college is accepted with open arms and given unquestioned credit for that course. As well he/she should!

However, we must acknowledge that a far greater number of transfer students have not completed an English 1A-equivalent course. And we almost universally refuse to grant transfer credit for any course below the level of English 1A.

Within the last few years, the English department on every community college campus has certified a particular course offering as "one level below English 1A," a Subject A level course leading directly to English 1A. When a student successfully completes this course, he/she becomes eligible for English 1A—but only on the same campus since we refuse to accept for transfer any course below English 1A.

If most of our English 1A students come to that course upon completion of our pre-1A course, and if we without question accept each other's English 1A course, why don't we accept that a student who has successfully completed the "one course below English 1A" on another campus is eligible for our English 1A? We righteously bristle when four-year institutions question the content, the standards, and/or the integrity of our courses. Yet we are guilty of doing the same with our colleagues on other community college campuses. We are quick to talk of "trust" when we reach an impasse with our four-year counterparts, but we tend to forget the concept when dealing with colleagues at our own level.

As professional educators, we are quick to admit that there is no one perfect way to educate a student, that there is no one approach to content, no one way to teach composition. But what we agree to in theory, we are sometimes reluctant to accept in practice. Because the content and method used in the pre-English 1A course on another campus does not match our course outline, we will not give the transfer student eligibility for English 1A on our campus.

Recent studies show that of the increasing numbers of students who transfer from one community college to another, a majority transfer two or more times. Therefore, it is possible for a student to repeat the "one course below English 1A" at every campus he attends until he finally stays on one campus long enough to complete both the pre-1A and 1A courses at that site.

Unless we reach agreement to accept the transfer of our "one course below English 1A," we are perpetuating a close-mindedness that is both serious and damaging. The student is, of course, the one who suffers the most because of our intransigency; the student is the one who must repeat a level of English to establish English 1A eligibility because we refuse to recognize eligibility attained at another community college.

Second, we erode our own professional credibility. Though we want the other segments of higher education to accept

(Continued on Page 10)

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AN INTERDISCIPLINARY APPROACH

Composition, Literature, and History

by **BRIAN TOBIN**
Lassen College

An interdisciplinary approach to classroom instruction has been sound educational theory for some years now. Unfortunately, traditional textbook teaching dies hard. Recent revelations about alleged gaps in cultural literacy, however, have accelerated the practice of an interdisciplinary approach. Even the State Department of Education wants secondary schools to push works of "literary merit" (Cagnacci).

We at Lassen, a small college in the hinterlands, find occasional comfort in knowing that we contribute to an effective educational consensus. And because our faculty is a fairly close-knit group operating within cozy quarters, we also find ourselves able to implement programs needing a high degree of cooperation, thereby achieving an interdisciplinary approach to reading, writing, and history. Individual course requirements not only introduce good readings but also bring a variety of skills together through the medium of the research paper.

English 50 (developmental composition), for example, utilizes novellas (e.g. Steinbeck's *Of Mice and Men* and *Cannery Row* and Hemingway's *The Old Man and the Sea*) in order to foster good writing through reading. The course also instructs students in research methodology, both form and essence, as per the *MLA Handbook for Writers of Research Papers*. English 1, our transfer-level composition course, ups the ante to both American (e.g. Fitzgerald's *Tender is the Night* and Faulkner's *As I Lay Dying*) and British (e.g. Conrad's *Lord Jim* and Joyce's *Portrait of the Artist as a Young Man*) voices. This course also requires the development and execution of a full-blown research paper as the *sine qua non* of successful completion.

These works serve a two-fold interdisciplinary purpose: the *MLA Handbook* provides essential form for academic

presentations, and the fiction treats the fate of Western man in modern times and regional contexts. A student researcher in history might, for example, better understand the misery of the Great Depression by way of Steinbeck's writings. Or she might better understand the complexities of imperialism and racism by way of Conrad's works. Literature, then, provides an interpretive framework for history. History, in turn, provides contexts for literature.

Our history selections typically require working with two novels, paralleling the work in composition, but for different purposes. Novels have become components of our semester sequence, History 16 (U.S. history to 1865) and History 17 (U.S. history since 1865). In the disciplines of both history and composition the books serve several important functions. They literally demonstrate the symbiotic relationship between history and literature. That is to say that historical epochs are best described by the literature about them. A dry recounting of past events is simply inadequate to the task. The books also provide productive groundwork for discussion and form the basis for blue-book essay exams in history as well as term-ending research papers in history and/or English.

In History 16, Nathaniel Hawthorne's *The Scarlet Letter* explains and dramatizes our Puritan roots. Guilt and resolution in a hierarchical society against the backdrop of the frontier galvanize students' imaginations. Mark Twain's *Life on the Mississippi* uses the river frontier to project the coming of the Civil War. Students are able to understand sectionalism versus nationalism in an expansionist setting. River life and culture, moreover, suggest the painful paradox of slavery.

Students might then be asked to demonstrate their understanding of history through literature by answering essay questions. Such questions might include:

—Compare and contrast the occupational aristocracies that emerged from Puritan New England and the Mississippi River culture.

or,

—Explain how geographical considerations have shaped a uniquely American character.

Students might also be required to develop selected theses in American history. Such theses might include:

—Seeds of economic, social, and political democracy (equality) germinated in New England and came to fruition on the river frontier.

or,

—Americans have always been joiners, and our institutions have shaped a uniquely American character.

Either assignment necessitates the tying-together of history and literature.

In History 17, Mark Twain's *Roughing It* fleshes out our mercenary and missionary impulses better than any book in American literature. Jack Kerouac's *On the Road* updates the frontier and depicts the development of a counter-culture. They work as good literature and good history. And, in providing the basis for research, they trigger a cooperative process among students, English instructors, and history instructors.

Selected essay problems might include:

—Compare and contrast the concept of frontier between mid-19th and mid-20th century America.

or,

—Discuss economic, social, and political inequities in American society.

Selected theses might include:

—White settlement in America owes much to non-white (Indian, Negro, Chinese, and Hispanic) cultural contributions.

or,

—The "road" is a useful metaphor for American expansionism.

The best results will clearly come from interdisciplinary cooperation. Essay exams should show evidence of concise composition, and research papers should reflect this as well as academic discipline.

The process works by dint of interdisciplinary monitoring of students. A history instructor might, for instance, distribute selected theses to her students and direct preliminary research through the literature for the course. The English instructor will work with these same students to ensure parenthetical documentation and a list of works cited according to the *MLA Handbook*. Both instructors will assist students in expanding library research opportunities and in keeping a sharp focus throughout the project. The combined efforts ground students in research and writing techniques, while at the same time steeping them in the literary tradition. The resultant paper may fulfill both English and history requirements.

But finally it must be understood that our literary efforts in both composition and history are meant to supplement and complement existing course requirements, not supplant them. The nuts and bolts of grammar, syntax, and punctuation in composition, as well as the chronological lecturing demands of history, remain essential grist for the educational mill. These works of "literary merit" may be arbitrary (many useful works come to

mind: Thoreau's *Walden*, for instance, would lend a philosophical bent to History 16; and Willa Cather's *My Antonia* would lend a woman's perspective to History 17), but they are not capricious. Our selections tie in well not only with good writing but also with various epochs of U.S. history. And our students profit from the process.

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Brian Tobin has been teaching history and English composition at Lassen College since 1985. Prior to this he taught the same for ten years on the senior high level in southwest Colorado. He holds a B.A. in history from Denver University and a M.A. in social studies from Western State College in Gunnison, Colorado.

PRESIDENT'S PERSPECTIVE

(Continued from Page 9)

our courses and our certification at face value, we refuse to recognize the expertise of colleagues within our own system. Why should we expect treatment from other segments that surpasses what we are willing to offer within our own segment.

Third, we undermine our own call for mutual trust and cooperation with other segments because we fail to effect that trust and cooperation within our own system. We have effectively created our own double standard: one that says to colleges in our own system that we accept their English 1A but we don't accept their course that established English 1A eligibility. Hardly a logical or defensible position!

We need to clean our own houses—to take a hard look at our own transfer procedures. We need to operate fairly and correctly among each other before we attack other segments and accuse them of those very practices of which we are guilty. As an integral part of the efforts we will have to expend on mandated matriculation process, we could easily remedy this glaring omission in our inter-college transfer procedures. We should make this transfer policy for "the course one level below English 1A" that establishes 1A eligibility a top priority. And we should do so immediately.

JIM CAGNACCI
City College of San Francisco

FIRST CALL: ECCTYC CONFERENCE

ECCTYC's biennial statewide conference will be held 4-8 November 1989, in Burlingame, near the San Francisco Airport. Mark your calendar and watch *i.e.* for program and registration information. Complete details about the conference will be sent to department chairs early in the Fall 1989 semester, and each chair is encouraged to notify the department faculty about the conference.

According to participants, past ECCTYC conferences have been stimulating, informative, and enjoyable. The Fall 1989 conference promises to be our best conference ever, and we hope the departments at each of California's 107 community colleges will send at least one participant.

OPPORTUNITIES IN LITERATURE

New Areas for Curriculum Expansion

by PEGGY BOEGEMAN
CHP Regional Coordinator for Los Angeles Cypress College

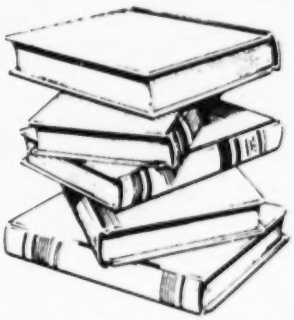
A current unrealized opportunity exists for community college literature teachers to increase enrollments, tap a new audience, and shape the content and quality of knowledge for their future students.

This opportunity exists in helping high school and middle school teachers throughout the state to gear up to meet the new educational standards issued by the California State Department of Education.

As a result of two initiatives coming from the State Department of Education, high school teachers throughout the state will be seeking opportunities to renew their literary backgrounds. The first of these initiatives is the new literature-based curriculum for K-12. Textbooks meeting the new standards will be adopted by districts in the coming year. Many teachers will have been trained to teach reading through the basal reader approach, which will now be changed to a literature-dominated curriculum. Courses designed to assist teachers make this transition can be offered by any community college, or four year institution, in cooperation with local school districts.

The second opportunity comes from the new History/Social Science Frameworks, published by the State Department of Education. These frameworks outline specific curriculum goals for each grade and emphasize that history can be most effectively taught through narrative and primary sourse materials. For example, a course could easily be developed by American literature specialists on "Teaching American History Through Narrative." The frameworks also call for a large infusion of interdisciplinary humanities and world cultures, which will be new areas for many teachers coming from a social science background. One possible course appropriate for these requirements might be called "Creation Myths Cross-Culturally." Others might focus on the literatures of newly arrived immigrant groups from areas usually excluded in our surveys of "Western" civilizations: Thailand, Cambodia, the Phillipines, Columbia, El Salvador, are just a few of those areas.

However, the best approach for meeting the needs of this new audience would be to order a copy of the new *Frameworks* and *Model Curriculum Standards*, read them, and then work together with your local school districts to find out what their specific needs are. You may obtain these documents for a small cost from the California State Department of Education,



P.O. Box 271, Sacramento, CA 95802-0271.

Since the California Achievement Tests will be designed around these two new initiatives, school districts will have a strong incentive to revise their curricula according to the new guidelines. However, while monies for retraining have been allocated, no application process or guidelines for spending the money are ready at this time. Even when such applications are available and the money distributed to various centers around the state, there will still be many opportunities for community college English departments to offer their assistance to the local schools.

It will be an enormous job, taking several years, to retrain all the teachers in

(Continued on Page 13)

ECCTYC LIT CONFERENCE

(Continued from Page 1)

itself is not "hidden" or "inherent" in the text; rather, it is created by the interaction of text and reader.

This interaction can be encouraged in a number of ways. For instance, Nancy Comley encourages the writing of "ghost chapters" to help students see the assumptions that we make based on our understanding of the characters and of the other elements in the text. A "ghost chapter" refers to any gap in a text where events are missing, such as when a short story switches from one scene to a later one. By allowing such a gap, the writer assumes that the reader will fill in the missing material. Sometimes such a "filling in" is a very simple process, but sometimes it is not simple at all. In such cases, the students can be asked to *write out* and then defend their own ghost chapters to replace the missing material. Writing an effective ghost chapter will demand that the readers understand the characters, events, and even the historical or cultural "codes" involved in the story (131-33).

Nancy Comley, Robert Scholes, and Greg Ulmer.

A variation of the ghost chapter is the construction of a "possible world" that presents what might have happened once the story itself had ended. Such an exercise demands careful interpretation on the reader's part. It demands, as Nancy Comley puts it, "the evaluation of the whole text in order to construct a new one" (134). She refers to "The Ones Who Walk Away from Omelas" as an example. In this short story, several characters leave Omelas to seek "a place even less imaginable to most of us than the city of happiness." To write a chapter that describes where these characters go, the readers will have to understand not only why the characters leave, but also what a world "less imaginable" than Omelas would be like. Such a ghost chapter would require that the reader first understand the world created in the text itself.

A further method to help students "interact" with a text involves the teaching of a unit on metaphorical language as it appears not only in poetry and fiction but in all texts, including ads, songs, movies, speeches, essays, and articles in newspapers and magazines. The purpose of such a unit would be to urge the students to become aware of what Robert Scholes calls the "textual power" of all language. Scholes suggests that in this unit of the class, once the students have interpreted or explicated poetry or other texts, they should then be asked to experiment with metaphor of their own by creating a poem or a metaphor similar to the one under study. The point of such an exercise would be to strengthen the students' awareness of metaphor and language at all levels of discourse.

Several other teaching strategies were discussed during the seminar, a few of which seemed to apply more to English composition classes than to literature classes. For example, Greg Ulmer pointed out that every English speaker is an "expert" in at least one literary form—the anecdote. That is, we all know how to *tell* our peers about an incident that has happened to us. Ulmer cited several studies to demonstrate that all anecdotes follow a basic organization that most English instructors would recognize immediately. They move from the "abstract" (a short, one or two sentence summary of the "point" of the story), to the "orientation" (an identification of time, place, and background of the situation), to the "complicating situation" (the core of the narrative), to the "resolution" (the end of the narrative), to the "coda" (a statement that closes or rounds off the story).

(Continued on Page 14)

LIT. AND FILMS

(Continued from Page 3)

coos, "Now, honey. Now, love. Now, now, love" (Williams, *Streetcar* 142). I ask the students, "Has the playwright who wrote this ending for the play altered his concept (or your concept) of Stella or Stanley in the movie's ending?"

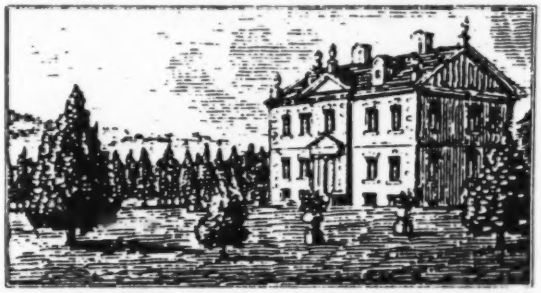
A discussion of such questions moves easily into considerations of character; this is fortunate since the thematic ideas in *Streetcar* can be brought out by asking for detailed descriptions of the main characters. And, generally speaking, it is the electrifying performances of the leading quartet—Vivian Leigh, Marlon Brando, Kim Hunter, and Karl Malden (three of whom won an Academy Award)—that carry the greatest influence with students seeking to analyze the play. Indeed, it becomes difficult to imagine anyone other than Brando (ironically, the only one of the four actors NOT to receive an award) as the brutish, suspicious bully whom Kazan called "marvelously selfish, a miracle of self-centeredness" (Spoto 308). In the minds of the student audience, Brando *was* Kowalski, and they held his strutting and macho demeanor in their imaginations as they grappled with the critical issues of the play. As teacher I tried to capitalize on the iconographic vividness of these performances by posing questions that could lead to statements of theme arising from clashes between characters.

One such was the following: In scene six Blanche says of Stanley, "The first time I laid eyes on him, I thought to myself that this man is my executioner. That man will destroy me . . ." (Williams, *Streetcar* 68). And so he does—or seems to. But what might have become of Blanche Dubois had she not met her nemesis in Stanley Kowalski? To a question such as this, which (I hope) penetrates to the essential contrasts between Blanche and Stanley, students can bring a new dimension of understanding based on the powerful screen portrayals by Vivian Leigh and Marlon Brando.

Another set of powerful screen portrayals enhances Richard Brooks' 1958 screenplay of Williams' *Cat on a Hot Tin Roof*. Brooks and collaborator James Poe add some material and delete the swearing and overt mention of Big Daddy's cancer, and, most significantly, they demote and sanitize the implied homosexual overtones in the relationship between Brick and Skipper that has preceded the events of the play. In the Hollywood version, we are asked to believe that Maggie's intrusion into an extremely close but non-sexual bond between the two young men has resulted in Skipper's suicide and Brick's grim anger which masks a latent guilt, which Big Daddy successfully probes in Act Two.

While these changes provide good opportunities for students to reexamine the original text, they are not the primary reason for showing this film to a class studying the play. It is the superlative acting that rivets student audiences and makes them eager to reread the play despite its extremely static quality on the page. The ensemble of Elizabeth Taylor (Maggie), Paul Newman (Brick), Burl Ives (Big Daddy), Jack Carson (Gooper), and Judith Anderson (Big Mama) deftly catches what Williams called for in this play: ". . . the true quality of experience in a group of people, that cloudy evanescent—fiercely charged!—interplay of live human beings in the thundercloud of common crisis" (Williams, *Cat* 85).

The performances in the 1951 version of *Glass Menagerie* are also excellent, and while not of the caliber of those in *Streetcar* or *Cat on a Hot Tin Roof* they



are, nonetheless, memorable. All four principals—Gertrude Lawrence as Amanda, Jane Wyman as Laura, Arthur Kennedy as Tom, and Kirk Douglas as Jim O'Connor, the gentleman caller—bring a high level of commitment and insight to their roles.

The screenplay of this version, purportedly by Williams himself, although I have some trouble believing this, is at the center of the film's problems. While Wyman nicely captures Laura's fragility, the shock delivered to her in scene seven, when Jim O'Connor reveals that he is engaged, is preceded in the movie by a date (of sorts) with him at the Paradise Dance Hall across the valley from the Wingfield's flat. This is followed by a pep talk from him to the effect that of course she can overcome her handicap, charming young thing that she is. Indeed, the penultimate scene depicts Laura, rapturously waving to her new beau, a Jim O'Connor surrogate, coming toward the Wingfield flat, flowers and chocolates in hand.

All of this, of course, serves to obliterate the delicate balance of the play and to reverse its effect. In this movie version, Laura gets the sought after man, presumably sweeps the shards of the glass menagerie out of her psyche, and both Amanda and Tom are thus off the hook. Tom's final speech, an apostrophe to a window filled with "pieces of colored glass, tiny transparent bottles in delicate colors like bits of a shattered rainbow," is preserved in the movie but completely loses its point. Kennedy's "Laura, Laura, I tried to leave you behind me, but I am more faithful than I intended to be . . ." (Williams, *Glass Menagerie* 115) is close now to non sequiter. Discussion of these changes helps furnish a reconsideration of the playwright's original intentions, and, despite the contradictions inherent in the screenplay, the solid performances help students think about issues of character, conflict, and theme.

My assignment on these three plays was conventional enough—a comparative analysis of any two of the three female lead characters from the three cardinal Tennessee Williams plays: Blanche (*Streetcar*), Maggie (*Cat on a Hot Tin Roof*), and/or Amanda (*Glass Menagerie*). My assignment read in part: "Analyze and compare the two characters you choose in order to draw conclusions that will enlighten your reader (me, but assume the broader audience of our class) not only about these two characters, but also about the basic ideas embodied in the plays in which they appear. Your character analysis will have as its basis the inferences you make about each character you have chosen after considering her actions, what she says, and what is said about her." Because I wanted the students to use their viewing experiences as they wrote their papers on this topic, I added, "Also make an effort to refer to the movie versions of the plays we have studied. As you have discovered, these performances have been extremely enlightening, and can shed considerable light on characterization."

On the night that I made the assignment, I distributed a Character Analysis Chart divided into three vertical columns. The left-hand column consisted of characterizing information ranging from the merely factual (age, financial status, etc.) to the inferential or interpretive (What does she want? With whom does she experience her major conflicts? What ideas does she represent?) The middle and right hand columns were to be filled-in by the students, one column for each of the two characters chosen.

I divided the class into groups on the basis of their choices and let them brainstorm with this grid as a repository for their critical ideas which would create some momentum into the detail work of the assignment. As I had predicted and hoped, the influence of the films was very apparent in the students' group discussions. One of the reasons I had chosen to focus on character is that the stellar performances of Vivian Leigh as Blanche, Elizabeth Taylor as Maggie, and Gertrude Lawrence as Amanda were certain to persist in their memories. As I moved from group to group, I heard students recall characterizing moments from the screenplays: The pale and edgy Blanche emerging from the smoke of the New Orleans train station and transferring to a streetcar named "Desire;" or the sultry Maggie pulling her nylons up in front of the tormented Brick Pollit; or the effect on Jim O'Connor of Amanda's Southern belle dress. Memorable images such as these were, as I had hoped, good points of departure for students, and their comments on these and other elements of the movies served to move them back to the texts of the plays themselves.

In their papers, students who made use of information or ideas from the three films tended to focus on performance more than any other aspect. What is especially worth noting is that the visual aspects of the performances tended to support or provide critical insights in the students' papers. The emphasis on visual information did not surprise me. This kind of information tends to be easily available in plays adapted to the screen. Screen acting needs to be scaled to the requirements of the camera and the recording microphone, not to the folks in the balcony or the mezzanine. This cinematic intimacy results in naturalistic performances that students can relate to.

Also, the movie camera can film from any point of observation, thus helping mold the audience's attitude about a character. Close-up shots can increase the audience's engagement with a character, and sound technology can capture all kinds of sonic nuances of voice, props, or set—something difficult to achieve in even the most intimate theaters. Finally, skillful editing can help suggest meaning in relation to a character. For example, the juxtaposition of the character's image with something else (an event or an object) can provide new information and direct attitudes about the character. These technical aspects of film making help to enhance and sharpen students' perspectives about a play's characters and, as I discovered, tend to find their way into the students' papers.

Some would argue that viewing these movies is not a good substitute for seeing the plays. Of course this is true: movies and plays are not artistic equivalents—nor, in fact, are movies and novels or movies and short stories. However, the three movie adaptations I have discussed, and many more that you can think of right now, are more formidable resources for your community college literature classes. Try a movie. I'm sure you'll find that the teaching, learning, and appreciation of literature can be greatly enhanced by creatively using movie adaptations.

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Bruce Anders recently presented on the topic of using movies in literature classes at the Third Annual Community College Literature Convention in Chicago. He also just completed a term as a regional director of ECCTYC.

COLLABORATIVE COLLEAGUES

"Double the Pleasure, Double the Fun"

by MARY SPANGLER
and RITA WARNER
Los Angeles Valley College

Many people have wondered how we have managed to stay good friends while collaborating over the last ten years on three textbooks. Our most recent book for developmental composition, *Strategies and Structures: A Basic Writing Guide* (Holt, 1988), will be available in December. We have been working on this book for the last two and a half years. In fact, we get along so well that we have signed contracts to write two more books. Working together has been an evolutionary process beginning with our meeting in UCLA graduate school. Eventually we both became members of the Los Angeles Valley College English Department where we also share offices. Soon we discovered we have similar temperaments. That is, we are highly organized and systematic, with the same teaching style and philosophy. Gradually we began to share our class materials. In the process we continuously made improvements and additions, and soon our supplementary materials were so lengthy that the reprographics staff suggested we find a publisher. This booklet evolved into the first and second editions of our freshman compositions textbook, *The Structured Essay* (Kendall/Hunt, 1982, 1986).

Having worked closely together for all these years, we have evolved a routine. We set aside the same two days every week to write for six hours each session. However, when we have a deadline to meet, as we did when responding to reviewers' and then the copy editor's suggestions, we work more intensively. For example, we spent thirty-five hours during spring vacation correcting copy for *Strategies and Structures*. Even in such stressful situations, we make time for our understanding and supportive families.

Our method of collaboration is to start by writing every word together in long hand, as we follow an outline for a chapter that we have discussed and sketched on paper. Usually we begin with familiar material in the middle of the book and leave beginnings and endings until later in the process. Laying out the material

on paper allows us to see the development of our thoughts and to backtrack easily. Then we put the copy into a word processor and have a printed version to edit later with a fresh eye. We resolve any differences of opinion by using the ideas or words of the one who feels more strongly about the matter. We are not hurt or angered by disagreements over subject matter or style because our egos are not offended. For example, *Strategies and Structures* includes a chapter on taking a writing skills test like those required in some colleges in order to advance to the next course or to graduate. One of us felt strongly that the chapter should discuss both writing on a topic and writing from a reading selection. The other disagreed about writing from readings but gave in to the stronger opinion.

Because we work so well together, we can think of no serious disadvantages to our collaborating. However, there are obvious difficulties when two authors are separated by great distances or teach in different colleges or have incompatible temperaments.

Would we ever want to write separately? Our answer is a resounding, "No!" There are too many advantages to our partnership. First, writing is a lonely task, but by working together, we make a challenging job more pleasant. Also when one of us feels tired, depressed or uninspired, the other one often is full of ideas or energy and sets the pace. As a result, we make continual progress because we two are rarely unmotivated simultaneously. To adapt the old cliche, "Two heads together are better than two heads separately." So another advantage is that we create new materials that neither of us might have separately developed. We synthesize our individual approaches into better text. For instance, *Strategies and Structures* contains a section on avoiding sexist references. It is a concept that we regularly treat in our lectures. When we decided to incorporate it into this book we developed a more systematic, detailed approach by combining and improving our materials. Another advantage of collaborating is being able to call on two people's memories and experiences for knowledge and details.

The publishing process itself is both ego building and ego bruising as well as exciting and tedious. Sharing these highs and lows is comforting. For instance, egos are only half insulted by reviewers' negative comments, but the compliments are accepted whole. The boring aspects of publishing a book, like reading and correcting the galleys and page proofs, are less frustrating and go twice as fast with two people working.

Obviously, we enjoy working together and have become good friends in the process. Needless to say, collaborating is not agreeable to every writer. We would be interested to know whether our collaboration experience is typical. We feel our sharing of methods and ideas and our writing together have improved our teaching and given us much anticipated satisfaction. We look forward to our next projects as a rewarding challenge.

Mary Spangler and Rita Warner have been colleagues and co-writers for many years—and are still good friends.

CURRICULUM EXPANSION

(Continued from Page 11)

the state in these new areas. Diane Brooks, who heads the History-Social Science and Visual and Performing Arts Units at the State Department of Education has said, "I think the community colleges will be very important in assisting with the implementation of the Frameworks and Model Curriculum Standards." Community colleges will be helpful in this process only if they work now with their local high school districts to meet these new needs. This represents an unprecedented opportunity to influence the quality of local and state education, which will result in better prepared students for us all.

Additional assistance may be sought from the California Humanities Project (CHP), which is an intersegmental, interdisciplinary project taking the lead statewide in revising and updating curricula in the humanities. Regional coordinators for the CHP include E. Nick Genovese, San Diego State University (619) 265-5186; Peggy Boegeman, Cypress College (213) 296-3970; and Fernando Nugent, Geyserville High School, (707) 795-1349. Any of these people will be happy to help you discuss course proposals, contact the appropriate school districts, guide you to inservice workshops, or prepare grant proposals.

The response to *i.e.*'s need for an interim editor to see the October and December 1989 issues to press overwhelmed us. We are having a difficult time choosing my replacement from among the fine applicants, but the editorial board will make its decision by the beginning of April and will announce the interim editor in the May issue of *i.e.*

Again, we are gratified by the many fine articles that you have submitted to the journal. However, some manuscripts do not conform to the format requirements and style of *inside english*. If you are interested in submitting a manuscript, please obtain a style sheet from us. Briefly, (1) manuscripts should be typed or printed DOUBLE SPACED on standard bond paper; (2) a title, the author's name under the title, and the name of the college(s) at which the author teaches should appear on page one, ending three lines above the first line of text; (3) all citations should follow the new MLA guidelines—parenthetical references within the text, a listing of "Works Cited" after the last line of text; (4) a brief blurb about the author should follow the last line of the text or "Works Cited," three empty spaces below it; (5) language should be non-sexist. We look forward to receiving your manuscripts, and we appreciate the time and thought that you have put into them.

BARBARA BILSON
Santa Monica College

BEST COPY AVAILABLE

LINES WRITTEN BY AN UNMILITANT FEMINIST, PAUSING IN THE HALLMARK DEPARTMENT

Some of them are funny,
these cards one sees in the drugstore
(men are only good for one thing
—but really, just how important *is* parallel parking,
anyway?)
Admittedly, they make me grin, or crow—
sublime in their accuracy.
(I've still got it . . . but no one wants to see it.)

But, a *line* of misanthropist products?
T-shirts, mugs, and memopads
(God, let's hope they don't market condoms)
Proclaiming male ineptitude
(If they can send one man to the moon, it says,
why can't they send 'em all)

Stop and dwell for a moment:
how delightful
scapula and trapezius, oh my
in summer the color of birchwood;
the hipless hang of those eternal jeans . . .
Have you forgotten how fine it is
to settle the brass tongue of a buckle
in the familiar leather groove of the belt,
or the heft required to
unsettle?

Surely you recall the smell of a young man's back.
Did you not succumb, long ago, as I did,

to a blue oxford-cloth cuff
turned back over a blond-haired wrist, too broad
for your fingers to encircle?

Consider the artist and
the architecture: pyramid, parallelogram, or cube
Such a nice change
from those of us composed of lumps.
Women might be good to squeeze, I suppose,
but men are good to run your hands over,
murmuring; to marvel.
More moves under that skin than you might think.

Planes: planes of light
Lines: lightly furred
Texture: I might have been a woodworker
not a wordworker. Foreshortening or foreshadowing,
One still deals with the dark.
And with surprises: the inside of the arm
or elsewhere . . . !
smooth as a minnow.

As you stand by the cash register,
by the copy machine,
by the automatic teller,
those are my fingers you slip into your back right pocket.
I know the tense curve there and how to cup it.
Why should you be surprised to catch my smile?
No transaction required:
no deposit, no withdrawal, no return.
Just interest,
Confounding
Annually.

MARGARET J. GERARD
Orange Coast College

News from Our Regions

REGION I: NORTHERN CALIFORNIA

Directors: KEN COONEY, *Shasta College*; GORDON TAYLOR, *Yuba College*.

GORDON TAYLOR—with the help of two colleagues and the Yuba College grants person—wrote a successful grant to fund the college's writing lab. Under Title III, the federal government has given Yuba for the first of three years $61,500 to buy twenty-five computers, one FTE of reasssigned time, time for instructional aides and tutors, and other miscellaneous items.

REGION VI: CENTRAL COASTAL

Directors: TONY GILLERAN, *Santa Barbara City College*; JUDY MARKLINE, *Allan Hancock College*.

The English Department at Allan Hancock College is having a busy and productive 1989. **DERMOT O'DWYER** is off to London fall 1989 as one of the instructors for the London Abroad Program. **HOWARD JONES** has been elected to a two-year term as Language Arts Chair beginning in the Fall. **ROSE HAWKINS, MARLA ALLEGRE,** and **MIKE GUISTA** travel to Seattle in March to present all-day workshops at the CCCC's convention.

REGION VII: NORTH LOS ANGELES

Directors: LEE HANCOCK, *Los Angeles City College*; VELORIS LANG, *Glendale City College*.

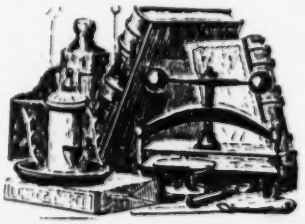
Thanks to the organizing talent of **DR. BRINA PECK**, Language Arts faculty at Los Angeles City College have been enjoying staff development at the grass roots level this year in a Faculty Idea Exchange. Voluntary brown-bag luncheon gatherings, held every two or three weeks, have featured speakers from English, ESL, Developmental Communications and Speech disciplines. The Idea Exchange has focused on choosing books for ESL students, running a forensics program, finding ways to teach vocabulary, and many other topics. No one is paid to prepare the presentations or to attend this totally voluntary, informative program. And this cooperative effort has created a special sense of collegiality among the LACC Language Arts faculty.

ECCTYC LIT CONFERENCE

(Continued from Page 11)

Finally, the "evaluation," an element present at all stages of every anecdote, is the narrator's constant attempt to answer the listener's unspoken (or sometimes spoken) "So what?" Of course, this structure is so basic to literary study that its presence in oral anecdotes of even the most illiterate members of society should come as no surprise. Ulmer's point is that we can use the anecdote to teach structure, not only for a personal experience essay at the start of a freshman composition course but for a thesis-support essay as well. To illustrate the point, he divided us into groups of three and had each of us tell three personal anecdotes to the others. The anecdotes were to be related to the general topic of becoming aware of ourselves as men or women, and the assignment was to develop a thesis about the "gendering" process that the nine anecdotes might support. Of course, telling our anecdotes to each other gave each of us a personal interest in the assignment; generating a thesis from the anecdotes demanded that we generalize clearly; and supporting the thesis demanded that we listen carefully to all of the anecdotes.

This seminar suggested a number of other ideas and teaching techniques, many of them coming from the conversations that took place before and after each session. In fact, for many of us these conversations were what made this conference so meaningful. Since we were the only occupants of the UCLA center (which is really a converted mountain resort, not a hotel), we spent *all* of our time together. We turned each meal into a small brainstorming session of six to eight people, and we converted the lodge and our individual cabins into retreats where we could trade ideas about the seminar, about our own teaching techniques, or about the programs offered by our individual campuses. By the end of our four-day stay, we had had the time not only to absorb the material offered by Scholes,



Ulmer, and Comley, but also to discuss that material at length and to suggest a variety of ways to implement it when we returned to our separate campuses.

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Steve McDonald, chair of the Department of English at Palomar College, also heads the Writing Across the Curriculum Committee. In January he led a six-hour, two-day workshop on bringing writing into all disciplines.

ENGLISH COUNCIL OF CALIFORNIA TWO-YEAR COLLEGES ECCTYC

inside english

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INSIDE

inside english

ECCTYC

Looks at ESL and English Programs

Foreign-born students have to adjust to more than the English language; they must also adjust to a culture and an educational system that often ask them to behave in bewildering and uncomfortable ways.

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An examination of the backgrounds and academic needs of ESL and native English students and instructors reveals differences between the two and provides a rationale for offering ESL freshman composition courses taught by ESL rather than general English instructors.

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What defines the community college and community college students? And on what do we base our definition of their success? These questions are explored by two researchers—former instructors in the California community college system.

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DEVELOPING ENGLISH LITERACY IN NON-NATIVE STUDENTS

Should ESL Be a Separate Discipline?

by **GARI BROWNING** and **ROBERT DEES**
Orange Coast College

Recent passage of AB1725 by the State legislature presents California community colleges an opportunity to review the academic disciplines which define their curricula. The bill not only raises the standards of California community college education by more closely aligning it with the four-year college model, but also affects the qualifications of faculty who teach in those disciplines. An important area of concern now is whether or not, as a result of AB1725, English as a Second Language should become a separate discipline. If ESL is recognized as a separate discipline, that recognition will have a significant impact on who teaches ESL and what will be their academic preparation.

Currently in California, ESL is taught by faculty credentialed in a variety of related areas, such as language arts, English, speech, psychology, foreign languages, reading, and a host of other subjects. If ESL becomes a separate discipline under AB1725, all this will change. AB1725 says that the Community College Board of Governors will set up a list of recognized academic disciplines, each of which will have its own criteria for teacher preparation. If ESL becomes one of the recognized separate disciplines, its requirements for faculty who teach ESL will follow the same standards as all other disciplines: a master's degree in the discipline (e.g., Teaching English as a Second Language, TESL) or a bachelor's degree in the discipline with a master's degree in a related discipline.

Those against making ESL a separate discipline argue that ESL students are already getting good education in English from faculty with other kinds of preparation and years of experience in responding to student needs. However, supporters of a separate ESL discipline state that the ESL student's needs cannot be adequately addressed in a classroom focused primarily upon the needs of native speakers. ESL students, they point out, have very different problems with English than those encountered by their native classmates.

The debate goes on, but the facts about the different needs of ESL students seem overwhelmingly conclusive in favor of a separate discipline for ESL:

—UCLA ESL students make an average of 7 errors per 100 words of writing, as compared to native speakers who make 1 per 100 (McGirt 1984).

—Only 20 per cent of UCLA ESL students are sufficiently advanced enough in English to compete with native speakers (Celce-Murcia 1986).

—ESL students have great difficulties with article usage. Native speakers do not (Fein 1980).

—ESL students have greater difficulty with prepositions (Fein 1980).

—ESL students have major on-going problems with the English verb system (Schwabe 1988).

—ESL students use more surface markers of cohesion (e.g., transitions) but use them less effectively than native

(Continued on Page 10)

What Should Be the Role of English Instructors?

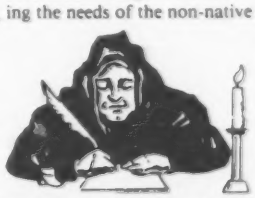
by **CARL FRIEDLANDER**
Los Angeles City College

The ideal preparation for teaching composition and reading to non-native students in community colleges is probably a Master's in English **and** a Master's in Teaching English as a Second Language. Holding both degrees obviously can't be a state hiring requirement, so a reasonable approach to the problem of statewide minimum qualifications would be to accept *either* of these degrees as satisfactory and then permit individual districts and campuses to raise this state-mandated minimum if they choose to do so. Unfortunately, some California ESL organizations and graduate programs in TESL have not been particularly reasonable in their approach to the issue of minimum qualifications.

ESL professional organizations and a few TESL graduate programs across the state have been working aggressively to create a state-mandated separate ESL discipline for all California community colleges. The basic purpose for establishing this new discipline is to exclude English teachers from teaching classes for non-native students. The proposed minimum qualifications for teaching in this discipline are so narrow that they would exclude anyone who has not completed an MA (or at least a "certificate") in the Teaching of ESL from eligibility for full or part-time hiring. The scope of the discipline is undefined; it seems to include everything from beginning English language classes to post-freshman comp writing classes geared to non-native students.

So, at a time when the proportion of non-native students in California Community Colleges is mushrooming, older faculty are retiring, and extensive new hiring is expected, MAs and PhDs in English—literature, composition, comp lit, rhetoric, and linguistics—are being excluded from the eligible applicant pools for a large percentage of future language arts positions. Of course, advocates of this mass exclusion say it is necessary so that community colleges can "better serve non-native students," but one can't help but wonder if locking up the job market for TESL MAs isn't an underlying motive.

Is a TESL MA in fact better preparation than an English MA for meeting the needs of the non-native student? The answer depends on which needs we are talking about. If we are talking



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Send poems to Robert Rippy, *inside english* Poetry Editor, English Department, San Bernardino Valley College, 701 So. Mt. Vernon Avenue, San Bernardino, CA 92403. Send all other submissions to Barbara Bilson Woodruff, *inside english* Editor, English Department, Santa Monica College, 1900 Pico Boulevard, Santa Monica, CA 90405. Manuscripts should be accompanied by a cover sheet that includes the author's name, address, and something about the author. Each manuscript should be titled and have the author's name and college under the title. Include a self-addressed stamped envelope.

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Letters

PART TIME TEACHING

I read with interest the two articles on the part-time teacher issue in your December [1988] edition. I would like to add some comments of my own to the points raised in these articles.

Central to this issue, I believe, is the act of teaching. How well students learn is, to a significant extent, governed by how well teachers teach. And this, in turn, is governed by (1) the teacher's mastery of the material, (2) the teacher's ability to work from and appropriately communicate this mastery, and (3) the teacher's . . . commitment, . . . energy, and enthusiasm.

. . . The first two elements have to do with academic and professional skills. The third is, as it were, the . . . fuel that drives the first two. It's the element that brings the classroom to life, that instills enthusiasm in the students, that awakens the willingness to work hard, to take risks, to go beyond the basic requirements of the course . . . .[It] will inspire the teacher to refine and upgrade the first two elements—mastery of the material and teaching skills.

This . . . element of dedication is, then, the basis of successful, productive teaching (and, by extension, learning). If it is lacking, then nothing will work, and none of the surveys, reports, conferences, seminars, or new pedagogical approaches will make any difference. Teaching is a human activity, and its content is human. It is to do with commitment, enthusiasm, trust, patience, humor, consistency, and understanding. . . .

Sometimes I ask myself, as I work in a classroom with students, "How *present* am I? How much of me is here? How eager and enthusiastic am I being? How much of me am I investing?" Between the students and the material to be learnt there is a psychic gap; I have to make them feel that crossing the gap is worthwhile and that I will help them.

For me to be here, in this room, others have to share this belief. People constructed this building because of this belief; others bought these chairs, wrote these textbooks, paid my salary last month. But I'm the front-line man; I put content in this building, bring the textbook to life.

So far so good. But here's the rub. For me to sustain my level of commitment, . . . I have to feel that others are committed to me. I have to feel that I am supported. . . .

I've been a teacher for thirty years; I've taught all over the world, and I've taught students of all ages in all sorts of systems. . . . I've never felt so isolated, so lacking in support as I do now in my role of part-time community college teacher. I teach seven writing classes a week on three campuses. I work with about two hundred students. I love helping young people to write. . . . But after nearly three years of it, I'm losing my sense of commitment. My enthusiasm is waning. And my students, as a result, are . . . not learning as much. And if they're not learning as much, then the system is less efficient and productive than it should be, and society will suffer because its citizens will . . . think less clearly, understand less clearly, and articulate and communicate less clearly.

What is meant by "support"? What do teachers need if they are to go on teaching well? Firstly, a basic sense of material security. As a part-time teacher I am poorly paid, have no job security and no medical benefits. . . .

Secondly, time and means to upgrade myself professionally, whether informally through discussion with my colleagues or formally at seminars, conferences, etc. As a part-time teacher I spend twenty-one hours a week in the classroom, approximately fifteen hours a week preparing and grading, seven hours on the freeway, and two to three hours in individual conferences with students. Rarely, if ever, do I get to sit around with my colleagues and compare notes; rarely am I able to get to departmental meetings . . . ; and rarely am I able to find the time or energy to attend seminars, conferences, etc. This means that I am unable to upgrade my skills and qualifications as a professional. This leads inexorably to staleness, boredom, and poor teaching.

Thirdly, I need to feel that I have some status professionally, that I am doing a reasonably good job, and that others know it. I like to earn the respect of my colleagues. I like to be patted on the back now and again. How do I know that what I'm doing is OK? Is there a better way to do it? As a part-time teacher I have virtually no professional status; feedback from my colleagues or department heads is minimal. I've been observed twice, for a total time of thirty minutes, in two and a half years. . . .

Everything that I believe as a teacher leads me to condemn the trend towards increasing the number of part-time com-

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FROM THE EDITOR

If all goes well—i.e. if enough students decide to participate in Santa Monica College's Fall 1989 Study Abroad Program—September will find the Assistant Editor, Bert Woodruff, and Yr. Faithfull Editor in Guildford, England. Ever the optimists, we assume all WILL go well and have planned accordingly.

Our first priority is to leave *inside english* in the hands of an experienced interim editor. The gods of journals must have smiled upon us, for six excellent candidates answered our call for an interim editor. Choosing from among this group of well-qualified people was difficult. After consultation with the president of ECCTYC and with the Editorial Board, we selected Barbara Goldthwait, English instructor at Santa Monica College. She will be assisted by Sandra Christensen, English instructor in the PACE Program at Los Angeles Southwest College [see "Interim Editor Chosen," p. 3]. Their task will be eased if you, the readers of *i.e.*, provide them with myriad marvelous manuscripts for the October and December 1989 issues. We have already received two manuscripts for these future issues; we urge you to send us yours before summer begins and reading your favorite mystery takes precedence over writing a book review or an article for *i.e.* on those long, warm, lazy summer afternoons.

Speaking of manuscripts . . . because the *inside english* Editorial Board has decided to return submissions that do not conform to *i.e.*'s style, we have repeated below the outline of manuscript requirements that appeared in the March 1989 "From the Editor" column:

(1) manuscripts should be typed or printed DOUBLE SPACED on standard bond paper [single-spaced manuscripts do not allow space for proofreading marks and are difficult for the typesetter to read];

(2) a title, the author's name under the title, and the name of the college(s) at which the author teaches should appear on page one, ending three lines above the first line of text;

(3) all citations should follow the new MLA guidelines—parenthetical references within the text, a listing of "Works Cited" after the last line of text;

(4) a brief blurb about the author should follow the last line of the text or "Works Cited," three empty spaces below it [to acknowledge each contributor to *i.e.*, we request that a personal bio accompany *each* submission];

(5) language should be non-sexist.

Enjoy your summer—read that stack of novels and biographies waiting by the side of your bed for a time free from student essays, backpack in the Sierra, swim in the clear water surrounding Catalina, wend your way across Europe—AND write a letter, an article, a book review, a news item for *inside english*.

Bon voyage.

—BARBARA BILSON WOODRUFF

AN ESL STUDENT PUBLISHING PROJECT

Helping Make English a Language of One's Own

by **BILL WALLIS**
Los Angeles Valley College

The ESL student's life in America features severe ups and downs. This will not come as news to Americans who have studied for an extended period in a foreign land. No matter how accepting the environment, the individual occasionally feels severed from home—from the familiar customs and rituals that formed him. As a beginning-level ESL instructor, I try to find ways in class to relieve the loneliness and to rechannel potential tension, not only by engaging the class in the normal process of acquiring technical skills but by encouraging students to share the wealth of their diverse experiences.

We write a great deal in my ESL classes, and I make use of student compositions in as many ways as possible. One way I call "Student Publishing." Student Publishing uses the editing and publishing processes to create a compilation of essays original to a single class. It aims to cause students—individually and in groups—to review the content of the course as they select, revise, edit, and prepare an original publication from the class's collected writings. Below I detail how Student Publishing functioned in my advanced-level ESL class (English 87) at LA Valley College during the Fall 1988 semester.

English 87, a course in reading and writing, emphasizes "advanced reading and writing techniques" (Brief Course Description, LAVC). Although I dealt with grammar through handouts, responses to graded homework or quizzes, mini-lectures employing examples from the homework, the class as I taught it focused on process. Often we read our writing to each other, answered questions concerning it, and received the corrections and gentle criticism of our classmates. We also worked in pairs and groups, for this class, which met only twice a week (9:00-10:30 Tuesday and Thursday), was happiest when listening, speaking, and reading *together*. Each writing assignment became a creative act we looked forward to sharing with our classmates.

Throughout the course, I was as concerned with the process of how good writing is produced as I was with the final product of that process—solid academic prose as written by students of English as a Second Language. Clearly, there needed to be ways to measure reading comprehension and technical writing skills. The most effective use of reading materials, however, became evident in this class when the students discovered in the readings an issue or idea—sometimes even a natural event—about which they wanted to write. When the writer's imagination was engaged in issues gleaned from the reading, new vocabulary and grammatical skills usually were apparent in the writing.

I will sketch below the method by which the Fall 1988 English 87 class collectively selected a single writing topic and responded to my evaluation of the manuscripts produced. I will then discuss the roles of revision and publication in the writing process that produced the Student Publication.

The sole purpose to create a volume of student writings is to deeply involve the student composers in both the creative and critical aspects of composition. The preparation of a publishable manuscript requires students to review every aspect of the course, including grammar and composition techniques. Editing also involves critical thought as well as interpretation, because the students read and criticize the work of others as well as their own. From their own rewriting process students learn to accept and understand the critical efforts of fellow students and the instructor; from constructively criticizing the work of others, students learn to teach themselves.

In such a project the teacher's role as guide and advisor grows in importance as the role as instructor lessens. As the students select the work they prefer to share with others (in print), the publication generally begins its organic evolution toward its final form, *i.e.* toward a published, bound document.

Such projects, however, do not simply happen; they must be pushed and nudged with persistence and energy toward organization and publication. Generally, the chief organizer and publisher will be the teacher. Sometimes one or two students or even a small group will dedicate their time and energy to following through with even the final stages of the project, but generally the instructor invests considerable time scheduling student work hours, working at the computer, proofing and correcting copy, dealing with reprographic services, and distributing the finished product. That is part of the territory. I happen to enjoy this; some instructors may not.

A particular section of the *Student Publication, Fall 1988*, entitled "Volcano" came into being from our class readings and came to be the initial section of the Student Publication book through this process: (1) selection of topic and composition of a first draft; (2) revision of the first draft by the authors after the instructor's initial comments; and (3) further revisions (editing) by the authors after further commentary by classmates and the instructor.

(1) Unit 4 of our text *Between the Lines* was concerned with plate tectonics. Because of this area's frequent earthquakes, I assigned a three-paragraph essay on the subject for the first class essay. Although it was successful, many of the essays were tinged with terror and sadness, reflecting life experiences best forgotten. The following week, the class found writing a shorter piece about a volcanic eruption more rewarding. These essays involved the visual imagination and were tinged with romantic adventure rather than personal tragedy. Only one student turned in an account of the earthquake for consideration (remember that the students choose the works they wish to publish) while several submitted their passages on the volcano.

(2) I categorically encourage revision, but rarely raise grades. (I announce this straightforwardly to every composition class I teach.) A number of students revised their volcanic pieces voluntarily. This encouraged me to think about creating a section of the class publication on this subject. Every teacher is familiar with the little turns that determine major momentum shifts in the classroom.

(3) During the last three weeks of the term, we began reading selections of each student's work—first in pairs, sometimes in groups, then in class-as-editor sessions. This is where the student who has selected certain pieces to be considered for publication creates the final draft. Those who actually enter the documents into the computer serve as final editors. Major editorial changes never occur at this point, except possibly when composers alter their own manuscripts as they type.

In addition to self-consciously constructed paragraphs and essays, the publication may contain some less formal prose passages: stories and tales (some told perhaps for the first time in English), movie critiques, autobiographical essays (perhaps written specifically to meet application requirements at a university), poems, speeches (delivered in class or at

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INTERIM EDITOR CHOSEN

From among several outstanding candidates the Editorial Board of *inside english* has chosen **Barbara Goldthwait** as interim Editor. Barbara, who will assume the duties of editor in August, received her MAT from Harvard University and has extensive experience in editing and publishing. While teaching high school, she began and oversaw the student newspaper and the literary magazine. In addition, she has worked on various community newspapers and newsletters and as Associate Editor of *inside english*.

During the past four years, Barbara has taught composition and literature at Santa Monica College and has participated on both the English 1 (freshman composition) and English 21 (sub-freshman composition) Committees, creating curriculum, evaluating textbooks, and preparing jointly-read final examinations. She also worked on the Freshman Composition Sub-Committee of the English Department Program Review Committee. In addition, Barbara has been active in several staff development activities at the College.

Barbara will be ably assisted by **Sandra Christensen**, English instructor at Los Angeles Southwest College, who also has impressive experience writing, editing, and teaching.

We welcome Barbara and Sandra to our staff and know that *inside english* will be in excellent hands while the editor, Barbara Bilson, is abroad.

AMONG THE ALIEN CORN

For Foreign Students It's More Than Adjusting to English

by WALTER SHERWOOD
Sacramento City College

This semester some 450 international students representing 52 different countries are attending Sacramento City College. These students are here for the sole purpose of study and plan to return to their homeland when their educational goals are realized. In addition, there are perhaps four or five times that number who, although foreign-born, are permanent residents (and in some cases, citizens) of the United States and have the same rights and privileges as those who were born here. Taken together, these two groups, international students and permanent residents, constitute over 15 per cent of the student population of Sac City. In other colleges, their proportion in the student body is even greater. Depending on their level of proficiency in English and the length of time they have lived here, they encounter a variety of problems in adjusting to American culture and to the school they attend. Sometimes these problems are serious enough to impede their educational progress.

Obviously, learning English is their biggest problem, and for this reason most community colleges in California have comprehensive programs in English as a second language. But learning a language takes time, and students get impatient. It would be nice to think that all newcomers enroll themselves in ESL programs, stay there until they are proficient enough to do college-level work, and then move on

to other courses and programs. But this isn't usually the case. At Sac City, and I would guess at most CCs, limited-English students enroll in all kinds of classes, including "regular" English. Often they take ESL at the same time. Although ESL teachers are trained specifically to deal with the extra-linguistic problems these students may bring to the classroom, most teachers aren't. In the meantime, the students are right there in front of us, trying to learn in the best way they know how. Without becoming experts in ESL methodology or cross-cultural communication strategies, how can we help them accomplish their goals?

Adjusting to a New Language

To begin with, we might try to put ourselves in our students' shoes and imagine what it feels like to live in an alien culture and attempt to communicate in a tongue that isn't our own. Most of us have some first-hand, albeit limited, knowledge of this experience; we've studied Spanish or French or German in college, and we've vacationed or traveled abroad. So we know what it feels like not to be able to say what we want; we know what it means to be adults, with adult interests and goals, adult thoughts and feelings, adult knowledge and skills, and yet, by virtue of not knowing the language and customs of the country, be forced to play a child-like role.

For our students it's frustrating and humiliating. They know what they want to say, but they can't say it in English. Until their knowledge of the language improves, they can't express the true complexity of their thoughts and feelings and often must settle for something that they know isn't quite right but is the best they can manage. Even when they do succeed in communicating exactly what they mean, there is always the lingering doubt that because they have said it in English and not the native tongue, it isn't "real." For these students, English lacks the psychological validity of Spanish or Vietnamese or Farsi or Hmong.

Students may also suffer humiliation by being forced to take a passive role while another person, a relative or friend, acts as translator or facilitator. The experience may be especially galling if the students are usually active or assertive people, accustomed to looking after themselves, and if the person doing the translating is someone they would prefer not to have to rely on. Parents, for example, may feel grateful and proud to be able to depend on their children for help, but they may also feel resentful. Husbands (especially those from strongly male-dominant cultures) may feel embarrassed and angry when their wives demonstrate mastery of a system that has them baffled.

Perhaps the worst humiliation of all, however, is the sense of not being taken seriously by other people. When individuals can express themselves only in a limited way, people tend to treat them as if they were children. Mistaking their lack of proficiency in English for a lack of intelligence or maturity, native speakers will often oversimplify their speech, raise their voices, use exaggerated gestures, and talk down to them, not expecting them to understand what is being said. Or worse, they might avoid talking about the things that are important or that concern them most deeply, for fear of the difficulty of communicating. Limited-English speakers often find themselves shut out of adult conversations like children who are told they must go to their

room as soon as the talk begins to get really interesting.

What's the result of all this? Students feel confused, helpless, isolated, insecure, lonely, and sometimes angry—all of which may influence their behavior in the classroom and come between their academic goals and their actual progress. Teachers can help by recognizing these painful feelings and, where possible, avoiding situations or actions that may give rise to them. Specifically, they shouldn't take for granted that students understand what they are talking about. They should be on the lookout for signs of incomprehension—that "glassy-eyed" look. Without resorting to baby-talk, they should try to use plain language, paraphrasing whenever possible. They should use the chalkboard and other visual aids so that students will not have to depend on spoken language alone. Most important, when students make the effort to try to communicate, teachers should be patient and encouraging listeners, giving them time to formulate what they want to say.

Adjusting to a New Culture

As if the problems of learning a language were not enough, foreign-born students face the additional burden of adjusting to the culture. In a new land nothing is as it appears. The simplest gesture is no longer shared. In Puerto Rico, for example, people communicate a question such as "What do you want?" or "What did you say?" with a faint wrinkling of the nose. On the U.S. mainland the same gesture usually means "something stinks." In Vietnam, the hand gesture for "come here" is with the palm facing outward. To an American it looks like waving "goodbye." In the Middle East, it's considered polite for a guest to refuse food the first time it's offered. In America, when people say no, we take them at their word and seldom offer again.

Students from other countries, doing what they have always done, discover that their behavior now brings an unexpected response. Out of respect, Puerto Rican students may look down or away when the teacher talks to them, but the teacher expects to be "looked in the eye" and decides that the students are "shifty-eyed" and not to be trusted. Students from the Philippines may use a polite term like "sir" or "madam" more than is usually required in America, and the teacher thinks the student is being obsequious. When Middle Eastern students, accustomed to standing close to someone in conversation, try to narrow the distance between themselves and the teacher, the teacher may retreat until his or her back is against the wall. The students feel the teacher is "cold"; the teacher thinks the students are "intrusive" or "pushy."

Another cultural difference that teachers often observe and comment on is the attitude toward school policies and regulations. Are they fixed and invariable, or are they subject to negotiation? In the U.S. we tend to regard rules, like laws, as the final reference point. We quote the rule and the argument ends, or it should, in the parties all knowing what they have to do. What's the point in endlessly going back and forth over something that can't be changed? But some of our students come from countries where the power of government is arbitrary, and laws are made to be gotten around. They may assume that a rule which we regard as fixed is only the starting place for a long bargaining process. Just when we think the discussion should be over, they are prepared to plead at some length for special consideration, for an exception that

their own unique set of circumstances seems to merit. Or they may ignore the rule or break it, which to us is "cheating" but to them is a time-tested means of survival.

What happens when students find their customs at variance with those of the society in which they live? Either they persist in doing things their own way, the old way, constantly running into negative reactions but seldom knowing why, or they learn the new customs and accom-

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AMONG THE ALIEN CORN

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modate themselves as best they can, trying at the same time not to sacrifice their own most cherished values. In the end it's their choice, and they have to be comfortable with it.

Teachers, meanwhile, should be alert to signs of cultural conflict, and when they observe that students are acting "strangely" or "wrong," they shouldn't automatically attribute the behavior to malevolent motives. What is "cheating" to us may be "cooperative learning" to them. Since they don't know all the rules yet, we might have to take time out to explain to them how we do things here. Of course, the object shouldn't be to browbeat students into doing things our way, but to point out what the generally accepted behavior is, leaving the students free to choose which path to follow.

Adjusting to the American Classroom

On top of learning the language and culture comes the problem of adjusting to the school. The educational experiences in their home countries differ significantly for many foreign-born students from what they encounter in U.S. schools. One of these differences is the degree of freedom afforded American students. American high school students generally have a great deal of latitude in planning their own programs, with a variety of elective courses and the luxury of unscheduled periods and "open" campuses. In contrast, students from Iran or Mexico or Hong Kong usually have followed a rigorously pre-determined program, semester after semester. In addition, they may have been required to wear uniforms to school or at least conform to a strict dress code. In many countries, students are not expected to make choices, even in such small matters as what to wear on a particular day. Accustomed to being told what to do, they may have trouble adjusting to a system where the choices seem endless. Or they may misinterpret informality in dress and other signs of freedom for a lack of seriousness or rigor. They may be shocked that the teacher who never wears a tie, sits on the edge of the desk instead of behind it, and tells funny stories has graded their test paper with a strict application of standards.

Another difference in educational expectations is the amount of discussion that goes on in an American classroom. Of course, this varies from class to class, but even in classes labeled as lecture, instructors usually encourage questions, and lively exchanges between them and their students occur frequently. As we know, American students sometimes openly disagree with their teacher, using language that is forceful and vigorous, if not rude. In contrast, most foreign-born students come from schools with a rigid hierarchical system in which discipline is strictly enforced, the distance between professor and student is vast, and the word of the teacher is law. Teachers are expected to talk while students listen and take notes in respectful silence, only speaking when called on to answer a question or recite. When students from such a system enter an American classroom, they frequently hesitate to ask questions or participate in discussions, not only because they feel shy or embarrassed about their lack of English, but also because it seems disrespectful to do so. Even when they disagree, they feel too uncomfortable to show it. However, they may enjoy listening to a class discussion and may follow it with great interest, though unwilling to enter into it themselves. A teacher should bear this in mind and not mistake their silence for lack of enthusiasm.

A third difference is the attempt in American education to teach students to use facts to test and challenge theory and to apply theoretical knowledge to the solution of everyday problems. In contrast, many foreign-born students have had extensive practice in memorizing both facts and theories but not in relating them to each other or in applying them to practical situations. They can repeat verbatim what they have read or heard, but they may not be able to use that information to arrive at a conclusion not already provided. It is not lack of intelligence, but rather a difference in emphasis in the educational systems to which they have been exposed. To be sure, American teachers frequently complain of American students' inability to think for themselves, but the general thrust of American education encourages students to ask questions, to challenge accepted opinion, and to seek answers where none seem readily apparent. This active role required of American students makes them more than a mere receptacle for information and distinguishes them from the products of much foreign education. This role must be learned by foreign-born students if they are to succeed in higher education in the U.S.

What Can Instructors Do?

Given these differences in educational expectations, what should instructors do to help? On the question of the greater freedom and informality of the American classroom, they need to specify their standards and those of the school, so students won't confuse matters of style with substance or think that a relaxed atmosphere is an invitation to license or sloth. If students have trouble deciding on a program of study or on which classes to take to fulfill their goals, teachers can act as friendly advisors, either answering their questions directly or referring them to counselors who can. Often students will approach a teacher whom they know before a counselor who is a stranger. However, it may be harder for them than for American students to take this step. In many countries the teacher is a figure of great respect and, consequently, almost impossible to approach. When there is such distance between teacher and student, students feel unworthy of troubling the teacher with their questions and petty concerns. One of the worst things we can do, therefore, after a student has overcome shyness and a fear of speaking English and come to us for help, is to be brusque, cold, or in too much of a hurry to listen.

There are a number of ways to encourage students to participate in classroom discussions. The most obvious, of course —and this applies to all students, not just those with limited English—is to create a friendly atmosphere that permits people to speak out without fear of ridicule or censure. Beyond this minimum condition, we can go a step farther and invite reticent students to join in the discussion by calling on them by name. This technique works surprisingly well with many non-native speakers because they are not accustomed to butting in and saying what's on their mind, but having been specifically invited, they often have something they want to say. If they know they are being called on, not to test them or catch them off guard, but honestly to find out what they think, they will rise to the occasion and tell us. Another technique pairs a non-native speaker with a native speaker or uses small task-oriented groups for at least part of the discussion, so that students will feel less intimidated and have more chance to talk. Often a student who has never ventured to speak in front of a whole class will open up in a small group. Once confidence has been gained in this way, the student may eventually be encouraged to address the class.

Teaching students to think critically and ask hard questions is probably the most difficult task of all. The fact that there is now a "critical thinking" requirement in the CSU system suggests that the problem is not limited to non-native speakers, but they may be in unfamiliar territory if asked to challenge a textbook, teacher, or other authority. Who are they to dare point out the logical flaws or faulty evidence in an article or book they've just read? Teachers who ask critical questions may find students waiting politely, pencils poised, for the teachers to give the answers themselves. Again, as in the case of encouraging students to join in discussions, small groups may be an answer. Given particular points to look for or a specific questions to answer, all leading perhaps to a critical analysis or a generalization different from that of the authority, small groups might accomplish what a large class fails in its silence to achieve. Later, when the class reassembles as a whole, students are surer of their opinions and readier to speak out, and they may even go so far as to challenge the sacred word of the instructor. And once having learned the rules of the game, they will be more likely to play again in the future.

To teach students how things are done here and to invite them to participate in the system is not to brainwash them into becoming Americans. Foreign-born students smile and nod their heads emphatically when they hear the proverb, "When in Rome, do as the Romans do." But students will have to decide for themselves how much of American culture they can adopt without losing their own unique identity. The important thing for us, as teachers, is to point out alternatives and give students a choice. After that, they are free to do or not as they see fit.

Walt Sherwood teaches English and is the ESL Coordinator at Sacramento City College.

CORRECTION

The co-author of "Collaborative Colleagues: 'Double the Pleasure, Double the Fun'" *inside english*, March 1989: 13, and the co-editor of *Strategies and Structures: A Basic Writing Guide* is Rita Werner, not Rita Warner. Also, *Strategies and Structures* was published December 1988, not, as the article indicated, to be published in December 1989.

SMC'S WRITING PROGRAM AS A MODEL

Separating Native and Non-Native Students in Freshman Composition

by DAYLE HARTNETT, PhD
and SHARON JAFFE, PhD
Santa Monica College

A current issue that concerns community college English writing programs is the viability of offering separate transfer freshman composition courses for non-native speakers of English. Our experience at Santa Monica College has demonstrated that the ESL courses are rigorous, relevant, and addressed to individual student needs in a way that native-speaker English classes are not. The chart below evaluates the instructor-student dynamics of the English I for international students and standard English I programs at SMC, and provides information to clarify the issue of whether separating ESL from native English-speaking student populations is beneficial in writing courses.

Informal findings made through SMC's ESL writing program, as well as supporting investigative studies in applied linguistics done at UCLA (Celce-Murcia, 1987), reinforce the conviction that separating native and non-native students in freshman composition courses serves a specific academic need for the foreign student population and is theoretically valid. Non-native students benefit from trained language specialists who understand the process of language acquisition and have greater competency than the pool of English literature instructors in dealing with divergent linguistic and cultural styles. Further, the English I for international students' curriculum can be more naturally engineered to serve the needs of the non-native learner than standard English I coursework that may focus on culturally-bound reading material and approach writing skills through emphases on personal voice and stylistics.

At Santa Monica College, where approximately seven sections of English I for international students and forty-five sections of "regular" English I are offered to students each semester, the English I for international students' curriculum emphasizes grammar, vocabulary, and rhetorical structures particularly problematic for non-native learners at even the most advanced levels. Moreover, the program introduces and develops units on academic skills that most English I classes would consider prior or rudimentary knowledge. From an affective point of view, the English I for international students at Santa Monica College provides the student with the one last academic chance to be "naturally foreign." Consequently, learners in English I for international students' classes benefit from a culturally mixed academic climate that reduces writing blocks and generates a freer atmosphere for written self-expression.

Although the contrastive study of Santa Monica College's ESL/English students and instructors' backgrounds and academic needs was done informally, we concluded that ESL students do gain substantially when they are distinguished from native students in freshman composition courses, that the syllabi of these courses in no way compromise university articulation requirements, and that both English and ESL students and instructors have even greater respect for a learning atmosphere where *all* parties to learning feel themselves wholly qualified and suitably challenged.

CONTRASTS IN STUDENT/INSTRUCTOR BACKGROUNDS AND ACADEMIC NEEDS

ESL	ENGLISH
STUDENTS	
1. are in the upper 25 per cent of their high school graduating class.	1. are in the lower 25-50 per cent of their high school graduating class.
2. tend to come from academically strong backgrounds (private boarding schools—higher SES).	2. tend to come from average academic backgrounds (greater tendency of mid to low SES).
3. have stronger study skills and goal-orientation and represent a high percentage of declared majors.	3. have weaker study skills; ("I've never been asked to write a research paper in high school") and represent a greater percentage of undeclared majors.
4. have a greater tolerance for handling responsibilities/pressures well (emotional stability, comparatively low class drop-out rate).	4. have a lower tolerance for pressures and are more easily led to dropping out of classes, more influenced by emotionally distracting factors to learning (substance abuse and broken homes).
5. have a higher transfer rate to four-year colleges and universities.	5. have a lower transfer rate to four-year colleges.
INSTRUCTORS	
1. have an MA or a PhD in Applied Linguistics/TESL.	1. have an MA or a PhD in English literature.
2. usually speak one or two additional languages.	2. may not speak any additional languages.
3. usually have lived or taught abroad and/or have familiarity with more than one culture.	3. may not have lived or taught abroad and/or have familiarity with more than one culture.
4. give teaching emphasis to language acquisition and syntax.	4. give teaching emphasis to rhetoric and literary analysis.
CURRICULUM	
1. explores the differences between native rhetorical modes and linear reasoning.	1. needs to overcome undeveloped or weak rhetorical habits; classwork primarily involves strengthening of skills in a familiar mode: the student has already absorbed the rhetorical structure of the language.
2. emphasizes specialized grammar problems (tense-aspect, article, gerund, infinitive, use of plurals, word order) in addition to gross errors.	2. works on gross errors primarily; there is a higher incidence of pronoun reference problems and punctuation errors.
3. focuses on specialized vocabulary as central to comprehension explaining cultural/historical terms, idioms (KKK, lynching, "Y"), jargon ("touchdown") and gives attention to connotative/denotative distinctions.	3. focuses on vocabulary enrichment; vocabulary exercises can be assigned more independently.
4. adopts/adapts reading/writing materials guided by students' need to adjust to the new culture and to deal with culture shock; the curriculum has fewer readings required because more time is spent on individual assignments.	4. focuses more on the need to develop critical thinking in students; lengthier readings are assigned; less time and preparation are spent on each individual assignment.
5. features more intense development of academic skills; the logistics of being an American college student becomes incorporated into the course of study and is given strong classroom emphasis eg. blue book, footnotes, references, time management, writing under pressure.	5. leaves academic skills development for the Learning Resources Center and/ or human development course.
6. presents business-world writing skills reports, summaries, business letters, and resume writing.	6. presents business letter format sometimes, but students have a greater familiarity with such formal writing modes.
7. places lower priority on stylistics; a "narrative grip" is taught but there is emphasis on teaching of cohesive devices (transition words); simplicity and clarity of presentation are emphasized; register must be taught because students are generally weak in their sense of appropriate register.	7. places strong emphasis on stylistics: voice (to fit purpose and audience), wordiness, overuse of passive, "dead language," and inferences.

ROLE OF ENGLISH INSTRUCTORS

(Continued from Page 1)

about beginning level English language instruction, probably so. Most English instructors see themselves as teachers of composition and literacy, not as beginning level second language instructors, and would happily turn over the duties of low-level English language instruction to faculty trained in TESL. On the other hand, the typical English instructor is better prepared for teaching academic reading and writing to all students, native or non-native, than is the typical TESL graduate. Of course, there are English teachers who make terrific beginning ESL instructors, and TESL specialists whose areas of expertise are composition and rhetoric, but these are not the typical cases.

As English teachers, we should be sensitive enough to language to know that a label like "ESL class" can confuse more than it clarifies. The special section of freshman comp for non-natives is certainly a lot closer to the "regular" freshman comp class than to the beginning level ESL class. So to take "beginning ESL" and the 101 ESL and lump them together under the ESL umbrella and say that a TESL degree does the best possible job of preparing someone to teach both is a lot of political hocus-pocus.

Because of complexities like these, we should favor broad discipline categories and inclusive rather than exclusive degree requirements, especially at the state level. We should have a broad "English Language and Literature" discipline at the state level for which candidates with degrees in English, TESL, linguistics, applied linguistics, and comp lit are eligible. Then it would be up to each college to decide if it wanted to establish a separate ESL program, what the upper limit of that program should be, and what the qualifications should be for teaching in it.

On my own campus, Los Angeles City College, I will oppose a separate ESL discipline for anything beyond the beginning levels, even if the hiring qualifications are kept broad. I know that many colleges are organized into separate English and ESL programs all the way through freshman comp, but I think it's very unfortunate for a number of reasons.

First, English teachers—in fact all teachers in California community colleges, given the demographic projections—need a greater understanding of the process of second language acquisition, and by creating a separate ESL discipline we almost guarantee that they will never get that increased understanding. In the LACC English department we have hired people with degrees in linguistics, applied linguistics, and TESL. We're glad to have them because we learn by working together with them. If we are split into two camps, as CATESOL is proposing, these people will be assigned to teach over in the ESL camp, and the English camp will lose the benefit of their expertise.

Second, teachers of composition and literacy to non-natives need to be in touch with the latest work in composition and literacy studies. This work, by people like Peter Elbow, Linda Flower, Frank Smith and other advocates of "whole language" approaches, is reported mainly in journals like *College English* and *College Composition and Communication*. Cutting off ESL from English deprives the ESL camp of direct contact with some of the most important research in language arts education (research which is demonstrating more and more that the movement needs to be toward greater wholeness, not toward greater fragmentation.

Third, the organizational separation of ESL and English inevitably leads to the "marginalization" of ESL instruction within the college. For existing separate ESL departments, marginalization is reflected in the disproportionate number of part-time as opposed to full-time faculty, the unreasonable teaching loads, the inadequate allocation of support staff, facilities and supplies, and the generally low "status" of the programs within the colleges. An added problem is the constant bickering that goes on between ESL and English departments that see each other as rivals.

Finally, the development of English literacy in non-native students is slowed when they are "protected" from English teachers. English teachers, because of their love for and experience with literature and the written language, are the faculty members best able to inspire in these students the desire to "join the English literacy club," to modify one of Frank Smith's most important images. The ability to make students, native or non-native, want to join that club is the most precious asset of the language arts teacher. No specialized knowledge of syntax, morphology, or contrastive analysis can be as valuable or important as that ability.

What underlies the push for the separation of ESL and the exclusion of English teachers from it? I have already referred to the issue of jobs, but I think there is more. As long as the English teacher is viewed as a Sphinx-like hybrid, half literary snob and half prescriptive grammarian, he or she appears unfit to handle the special reading and writing problems of the non-native student. The literary snob just isn't interested, and the prescriptive grammarian is too obsessed with the non-native's incorrect articles and prepositions to help with processes like composing. To the extent that we contribute to this harmful stereotype with behavior that reinforces it, we fuel the movement to keep English teachers away from non-native students.

That solution is, of course, wrong. Grammarians and literary snobs should be kept away from not just non-native students, but native students as well. But grammar and literary snobbery are not what most English teachers are about The things we are really about—a love of books (and not just the so-called "great ones"), a feeling for and ability with the written language, an understanding of the process of composing—are precisely the things that native and non-native students need.

Carl Friedlander has MAs in English and in Linguistics and has been teaching composition to natives and non-natives at LACC for 11 years. He does not meet the statewide minimum qualifications proposed for the new ESL discipline.

LETTERS

(Continued from Page 2)

munity college teachers. The skills I help young people acquire—the ability to think and communicate clearly, to detect hypocrisy and speciousness, and the capacity to discriminate between the ersatz and and the excellent—are basic to our vision of a worthy life in a democratic society. If these skills are to survive . . . then those imparting them must be respected, not blatantly exploited.

Finally, a sentence taken from a book I read years ago called *The Ungraded High School*: "Anything that is educationally desirable is administratively possible."

KARL WILLIAMS
Composition and Creative Writing
Citrus College
Glendale City College
Pasadena City College

THE TYPESETTER AND THE TYPO

For five years, one person at the *Palisadian-Post* in Pacific Palisades has set almost all the copy for *inside english*. The editorial staff have a great deal of respect and liking for Manfred—for his quiet good humor and long-suffering patience as we passed our deadlines, for his accuracy and intelligence as he caught our typos and made few of his own, and not least for his own brand of literary criticism, always cheerful, offhand.

[Typesetter's note: Sheesh! Just *who* writes this stuff, anyway?]

In March, Manfred and I chuckled over one of his typos. The front-page article by Stephen B. McDonald on revitalizing the teaching of literature refers to the student's and general reader's perception that "literature," in schools and colleges, is a "relatively arcane, unapproachable body of writing that can be understood only when interpreted by someone initiated into its mysteries" (1). Imagine my delight when I read Manfred's first version of this: ". . . writing that can be understood only when *interrupted* by someone initiated into its mysteries."

It was an unconscious, ironic confirmation of Robert Scholes'—and McDonald's—point: that we get between the reader and the reading when we turn literature into "a specialized body of academic material."

But there was more to our conversation. I asked Manfred if he liked to read. Yes, he said, he reads all the time. "But I didn't take any lit courses in high school or college," he admitted, looking a little shamefaced as if he were somehow a traitor to our common cause.

There he stood, our perfect student—intelligent, generous-minded, witty—and we never got him into our lit classes. Not only do we need to reevaluate our methods in literature classes, but we need to get students into those classes to begin with. Do we concentrate on PR, some sort of music video for Melville? Or is it enough to strengthen degree requirements, confident that we can overcome preconceptions once we get the students?

In the meantime, those blessed among you who write for *i.e.* may want to remember that your audience is broader than you thought—and that double-spacing is appreciated by typesetters.

BERT WOODRUFF
Assistant Editor

MAKING THE WRITING CLASS DIFFERENT: HELP IS AT HAND

by GORDON DOSSETT
Santa Monica College

Each term, usually when research papers are altering the terrain of my desk, I think of next term. Should I become an Instructor-as-Angry-God and throw down commandments and lightning bolts? Or should I become an Instructor-as-Chum and show videos and discard some writing assignments? As I face a threat to my expectations for students' writing, I'm tempted to respond classically: fight or flight. Instead, I should think and adapt.

Inside Out: Developmental Strategies for Teaching Writing helps a writing teacher do just that. Authors Dan Kirby and Tom Liner (with Ruth Vinz) believe that we teachers are coaches who must instruct

and cajole and create an atmosphere in which learning about writing can occur. We must reject automatic patterns—even process can be a "neat, sanitary monolith"—and make a writing class

> feel different from other classes. It must be perceived as a safe place, a place to experiment, and a place of encouragement, but it must also be perceived as a place where everyone may be prodded a bit and asked to rework and revise, and above all where a person writes and writes and writes (37-38).

The authors banish jargon and virtually banish theory. (They do make clear that current research underlies the book, and the last chapter on resources provides an excellent reading list.) The result is a book chock-full of practical suggestions. For example, to stimulate writing, play music as students write. Have students visit a cemetery; conduct an imaginary interview with an internee or write a first person account from his or her point of view. Have students be CIA agents and write about what they see and hear on campus.

In one exercise to teach revision, Kirby and Liner suggest that students write different types of endings. They provide several suggestions:

1. Circle: End where you began.
2. Ah ha!: Sadder but wiser, or gee look what I learned.
3. A feeling: Stuck in Mobile with the Memphis blues again.
4. Drawstring: "And that's how it happened."
5. Surprise: The strange twist at the end (196).

To make comparison and contrast essays fresh, try an inductive approach. Ask students to jot down notes about their best experience with a particular subject. Then ask students to meet in groups to share what they've written, keeping the discussion on the specific incidents. Have students write again, this time on their worst experience. Again have them meet in groups. After focusing on incidents, ask the group to discern general patterns. Then ask them to begin writing a comparison and contrast essay.

The book covers an assortment of topics: starting; using journals; writing poetry; determining what good writing is; responding to student writing; distinguishing different voices, speakers, and audiences; writing about literature; revising; grading and evaluating; and publishing student writing.

With its sheer number of ideas and its honest style, *Inside Out* is invigorating. Read it in the midst of this term's research papers, and I'll bet you'll feel better about next term's.

☐ Kirby, Dan and Tom Liner with Ruth Vinz. *Inside Out: Developmental Strategies for Teaching Writing* 2nd ed. Portsmouth, New Hampshire: Boynton/Cook, 1988.

Gordon Dossett, a novelist and short story writer, teaches composition, literature, and creative writing at Santa Monica College, and is a member of the Santa Monica College Writers Group.

SHARING WRITING: STRONG ON THEORY, WEAK ON APPLICATION

by DIANE JEFFERSON
Cuesta College

I have long used peer response groups in my basic and college-level English classes. Wanting better, more productive peer response groups, I turned to Karen Spear's *Sharing Writing: Peer Response Groups in English Classes* for new strategies and ideas.

In her preface Spear explains that her objective is to "explore the gap between theory and practice in the use of response groups" and balance analysis of writing group behavior with suggestions for the implementation of successful groups. Part one, the first third of the book, is entitled "The Challenges of Peer Response Groups." Here Spear states *Sharing Writing*'s thesis: student writers must be taught group process for peer response groups to succeed. This seems a valid point, for, as she asserts, the collaborative relationship is not familiar to students who have spent their learning lives in classrooms with the teacher/student or leader/follower dynamic. Peer groups quickly imitate this familiar, and therefore comfortable, relationship. Add to this the difficulties that students have in assessing polished professional texts and multiply to get an idea of how much we are asking of our students when we request they analyze rough student texts. Both teachers and student must recognize that response groups—like writing—are hard work, and they must invest time together to make them work. Spear's analysis of the problems students face in peer response groups is based on what she calls an "eclectic, interdisciplinary blend of methods and resources," including learning and composition theory.

Part two, dealing with the actual development and application based upon the analysis of Part 1, is entitled "Developing Productive Peer Response Groups." Here Spear includes classroom activities and more background on reading, listening, and responding in peer groups. She begins with several pages of an annotated transcript of a revision. I question its value to us as teachers of community college writers. The six recorded writers are juniors and seniors; they are English education majors in a methods course; their assignment is a three-week unit plan. I would much prefer to see how Spear's groups react to the expository essay written by average students with average motivation.

The remainder of the second part discusses developing strategies for reading, listening, and giving feedback in a peer-centered writing class. Although the ideas are interesting and, in some cases, usable, Spear presents them without methods of implementation. In short, I want to see how at least six weeks, if not sixteen weeks, of this system work in Karen Spear's English classes. I want to know how much time she spends on reading, how much time on writing, how much time on teaching group process, and what kind of writing growth her students demonstrate at semester's end. I want to know at what point she finally focuses on product, how she grades her students (she says she does not grade invididual papers), how she gives them feedback. Karen Spear's idea of practical application and my own are worlds apart.

In brief, those of us who need or enjoy extensive theoretical justification will appreciate the support Spear finds in the work of Carl Rogers, William Perry, and Paolo Freire. But those of us who accept the value of peer interaction and collaborative learning and seek new ways to implement them in our English classes will have to look further. Teachers who take Spear's tentatively offered suggestion to begin with part two for how-to's will find a dearth of the concrete there. I can only conclude that Spear's stated purpose is not realized: the practical aspect is weakly developed.

Despite this weakness, I still found some useful (but not new) suggestions in *Sharing Writing*. For example, I adapted Spear's ideas about developing reading strategies for my classes. One that I tried is having students freewrite on readings to help them analyze their own reading experience. This not only prompts inquiry into the reading itself, but also fosters the

development of skills that transfer into reading—first, other students' writing and then their own. These freewrites can be completely "free" or guided by questions such as, How did you react to difficult passages? What memories or associations did this reading bring to your mind? How do you think the writer feels about this writing? The purpose, of course, is to highlight the interrelationship between reader, writer, and subject, and to help students see variations of meaning. Best of all, though, students use critical thinking both in their responses and in their reactions to others' responses, they see more than one right answer, and they realize the teacher is not the only source of information in the classroom.

Another useful approach that Spear suggests is directing peer response groups to focus only on ideas for the first session or two to make clearer the concept of content first. We English teachers know that students must be concerned with re-conceiving—rethinking and restructuring—their ideas before they are concerned with rewording and mechanics. But students come to college English classes assuming that revision centers around the red-inked items of their high school compositions: correctness is the goal and content counts for little. Showing them that correctness counts for nothing if the content is weak, vague, or underdeveloped is not easy. Using groups for two or more sessions on the same papers and providing guidelines for each session prevent what Spear calls "prematurely turning drafts into completed texts." Taking more class time to work on writing-in-progress is worth consideration. We all know less is often more; Spear's work endorses its application in our writing classes.

Although Spear's synthesis of the theory behind peer response groups is thorough and well-reasoned, the practical application of these theories in classroom situations is weak. Because of the way the book is written, unearthing the

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PRESIDENT'S PERSPECTIVE

Disciplines and Service Areas and Minimum Standards

A major issue of concern facing community college faculties is the mandatory establishment of DISCIPLINES and SERVICE AREAS within those disciplines. The Academic Senate has taken the lead in compiling the list of disciplines and will be working closely with collective bargaining agents in establishing service areas for each of those disciplines. What evolves from these deliberations will become the "standard" for future hiring, replacing the traditional credentialing system. The old credentialing system was fraught with problems, and the new system being developed should solve those problems, not create additional ones.

First, let us look at the problem of setting "minimum standards." We know the intent behind establishing minimums, but we also know from sad experience that the "minimum standard" very quickly becomes *the* standard. Minimum standards should not be set so low that they hamper departments instead of assisting them.

A second consideration is that the greatest percentage of faculty is located in large urban and suburban colleges, where the corresponding greatest percentage of students is concentrated. In these large colleges, faculty do specialize, and individuals are hired because of their specialties; there is very little incidence of inter-departmental crossovers. Disciplines must be set that reflect this reality. Disciplines cannot be set to accommodate the need of small, often rural colleges which must have members of their small faculties teach in a number of areas in order to provide the range of courses their students need. An appeal process that would allow for exceptions should be established to provide for these special needs, but the special needs should not dictate the basic regulations.

As far as the service areas within each discipline are concerned, we must establish realistic standards to regulate movement between service areas. We cannot ensure the academic integrity of a course offering if we cannot guarantee the appropriate academic training of the instructor teaching that course. Movement from one service area to another cannot be based on whim but must be based on academic qualifications. Retraining opportunities need to be available to interested faculty, but the retraining programs must have respectable academic rigor. To provide anything less would be a travesty of professionalism, of sound educational practice.

By the time this column is in print, the Academic Senate will have held its Spring Conference. The entire issue of disciplines and service areas will have come under close scrutiny and accounted for much serious discussion at that meeting. One aspect of those deliberations is of great interest to English departments: the question of whether or not ESL should be a discipline of its own or a service area within the English discipline. [See the articles on page 1 for two points of view on this issue.] At quick glance, it would seem that the negative aspects of creating a separate ESL discipline outweigh any positive gains. It will be interesting to hear the debate that ensues and even more interesting to discover what stand the Senate takes. Whatever the outcome, some changes will occur in the relationship between ESL and English.

Results of these Senate deliberations and their impact on English departments will be a major concern of ECCTYC both at the Spring Board Meeting on 20-21 April in San Jose, and in the future.

Let me end this column by reminding you of ECCTYC's Statewide English Conference in November 1989. It will be held at the Hotel Ibis, adjacent to the San Francisco Airport. English department chairs will be receiving advance publicity about the meeting. Check with your chair; plan to attend this conference.

Finally, since this will be the last issue of *i.e.* for this academic year, I want to wish all of you a most pleasant summer and thank you for the support you have given ECCTYC this past year.

JIM CAGNACCI
City College of San Francisco

SACRAMENTO SCENE

Academic Life Is Being Affected By . . .

by MARY ANN COX
San Joaquin Delta College

. . . AB1725

In 1960 the Donahoe Act established the comprehensive nature of California's community colleges. In response, colleges have been serving the needs of a continually changing clientele.

Managing in the dynamics of this new era has recently caused the Legislature and the public to question the mission and purpose of the community college system in relationship to all higher education. Answers to these questions have come primarily in the form of the Master Plan for Higher Education and in the enactment of AB1725 which has far-reaching effects addressing every aspect of the community college mission, from governance and finance to programs, services, employment policies, and accountability.

The following analysis by Gersh Rosen, San Joaquin Delta College counselor, affords a tactical look at the possible positive and negative results of AB1725.

1. The major weakness of the bill is lack of adequate funding. Total cost of implementation is calculated at $2.2 billion, $7 million of which was appropriated effective January, 1989 (a 3 per cent increase in the budget). Prop. 98 is expected to yield a 4.6 per cent increase. The 1990-91 budget was supposed to include $70 million for implementation of Phase I. However, the Governor's budget does not include this amount; only $6.2 million was budgeted. In addition, the 1991-92 budget is supposed to include $70 million for implementation of Phase II.

2. The District may use first-year funds for "improvement of teaching, maintenance of current skills, inservice, retraining, intersegmental exchange programs, innovation development, computer proficiency, and affirmative action training."

3. The positive aspects of 1725 are many:

   a. Academic freedom protected with addition of free speech guarantees.
   b. Greater voice for faculty (expanded roll for academic senates).
   c. A clearly defined mission.
   d. Work toward a common core transfer curriculum.
   e. Funds for faculty and staff development.
   f. Program-based budget. (This does not mean the district has an obligation to spend the budgeted money on the specific program for which it has been budgeted)
   g. Uniform accounting for all districts.
   h. Progress toward a 75 per cent requirement of full-time instructors.
   i. Written administrator evaluation procedures.

4. But we must be aware of the bill's negative aspects:

   a. Funding is inadequate and subject to the Governor's blue pencil.
   b. Longer probationary period for new faculty.
   c. "Peer review" mandated, regardless of local faculty desires.
   d. AB Degree required for vocational faculty (some exceptions).
   e. Diminished local control.

Anyone for a Big Mac—Matriculation that is? AB1725 provides the blueprint for the community college mission and operations. AB3, according to the 10 March 1989 Chancellor's report to the California Community College Board of Governors, "remains the central and organizing concept which makes all other curricular and instructional reforms of AB1725 feasible."

. . . BIG MAC

Anyone for a Big Mac—Matriculation that is? AB1725 provides the blueprint for the community college mission and operations. AB3, according to the 10 March 1989 Chancellor's report to the California Community College Board of Governors, "remains the central and organizing concept which makes all other curricular and instructional reforms of AB1725 feasible."

One of the most illuminated issues in the development of the Matriculation Regulations is the revision of Chapter 6 of Division 6 of Part VI of Title V. Although several task force committees operating through the Chancellor's Office are working on different components of matriculation, the Matriculation Assessment Advisory Panel is the first to offer recommendations on a specific component of the matriculation plan, assessment. These revisions, presently being reviewed throughout the community college system, highlight the following conditions for assessment:

   a. defining the purpose of assessment and assessment instruments, methods, and procedures;
   b. outlining the scope of evaluation of the assessment/placement results;
   c. outlining the data collection elements;
   d. referencing training and staff development programs related to assessment, counseling, and placement;
   e. defining the procedure for approving assessment instruments;
   f. specifying concurrent enrollment as an alternative placement process;
   g. identifying student rights and responsibilities;
   h. specifying exemptions to the identification of the "matriculated student;"
   i. defining the scope of violations, waivers and appeals;
   j. redefining how prerequisites may be used.

Anyone who wishes a copy of the proposed revisions may contact Martha Kanter, Vice Chancellor for Policy Analysis. California Community Colleges, Office of the Chancellor, 1107 Ninth Street, Sacramento, CA 95814.

ISSUES IN COMMUNITY COLLEGE EDUCATION

Who Are Our Successes?

by MARLENE GRIFFITH and ANN CONNOR
Emeriti, Laney College and Foothill College

How do we define success for community college students and programs? The way we answer that question often reveals the way we perceive our mission and may well influence educational policy decisions for the next decade.

A standard measure of succcess is whether a student earns a degree, transfers to another campus, or completes a certificate, usually within two years. Although few would label students who leave their college without such credentials as "failures," the institution rarely counts them as successes.

But this measure, which we seem to have inherited from the four-year college system, really is a 13th and 14th grade/junior college concept of linear progression, and it ignores the reality of our student population.

Here are a few numbers:

—Of the 4.7 million students enrolled in credit courses in public community colleges, 63 per cent are part-time students, compared to 48 per cent in 1970, and predicted to rise to 70 per cent by 1992 (*Community College Fact Book* 1988).

—By 1992, two thirds of full-time students in community colleges will have jobs. Most part-time students now are working; many at full-time jobs (*Building Communities* 1988).

—Some 4.8 million students are enrolled in community college non-credit courses (*Community, Technical, and Junior Colleges* 1986).

—The average age in credit classes is twenty-seven. The average age in all classes is thirty (*Building Communities* 1988).

—By the year 2000, the average worker will change jobs seven times and change careers three times (*Building Communities* 1988).

Consider the Maricopa District in Phoenix, Arizona, one of the largest in the nation, where the average student age is thirty. Mary Day, Instructional Research Specialist, told us that "It's very difficult for adult students to get degrees because they're working, most of them, and it takes a very long period of time and many semesters to accumulate the sixty-four credit hours if you're only taking one or two courses a semester." According to Day, most of Maricopa's AA and AS

programs require at least 64 semester hours to graduate, but only 1 to 2 per cent of Maricopa's 85,000 students take the 16 hours a semester which would allow them to graduate in two years.

Some 75 per cent of Maricopa's students say they do not intend to get a degree or a certificate. They are there for job upgrading—the bookkeeper who wants to become an accountant, the assembly line worker who wants to become a machinist—or for enrichment, like the court reporter who regularly takes one course a semester.

The Phoenix economy may be responsible for the high percentage of students who want to or need to upgrade their job skills, but those numbers make the point that the majority of community college students go part-time, and most often hold jobs. We have relatively few full-time students who attend uninterrupted in one timeline.

Given our unique student population, unlike any other in higher education, John Losak, Dean of Institutional Research at Miami-Dade College, asks for a redefinition of student success for community college students. He argues that the student who graduates, remains enrolled in good academic standing, or leaves college in good academic standing, is a success. "All of the comparative studies use university oriented success criteria and timelines, and fail to consider the several missions of community colleges which may or may not involve attaining a formal degree" (Losak 1986-87).

So what does this mean? Few would debate the ongoing need to bolster and buttress our transfer and occupational programs. But we need to be less cowed by transfer rates and degree numbers and begin to think more about mission. If our mission is primarily to provide transfer and occupational education and training, then the primary purpose of remedial or developmental courses is to provide entry to transfer or occupational programs. And then we are quite right to measure success by the number who complete such programs or who transfer.

But if our mission is, in the words of Robert McCabe, President of Miami-Dade Community College, to "provide

an education program to raise the quality of life in our communities" (McCabe 1988), then our educational programs cannot ignore that 75 per cent of the Maricopa student body who say they are not interested in completing transfer requirements or in acquiring a degree or certificate: students who want to learn to read better or upgrade their job skills or broaden their own narrow interests; maybe learn Spanish, like one Southern California community college "stop-out" who returns now and then to become proficient in the language he uses in a community volunteer project.

The way we think about our success reflects the way we see our mission, and that, in turn, determines not only the way

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A SEPARATE DISCIPLINE

(Continued from Page 1)

speakers (Lindsay 1984).

—ESL speakers use sentence structures not commonly employed in English (e.g., "The boys in the class, they aren't studying hard.") (Schwabe 1988).

—ESL students need more help in producing the more formal language used in academic discourse (Schwabe 1988).

—ESL readers do not recognize redundant features of language and thereby read on the sentence level only (Schwabe 1988).

—ESL students have different learning strategies and behaviors (Schwabe 1988).

Data from the California State Department of Education, California Community Colleges, and universities indicate that there are currently over 1 million students with limited English proficiency enrolled in ESL and bilingual programs in California. About half that number are also enrolled in English courses at adult and community college levels throughout the state. Studies show that by the year 2000 these figures will more than double.

Given these statistics and the clear needs of ESL students for a different kind of instruction in English, it seems obvious that ESL students also deserve a different kind of teacher than the current system requires. The system will require the right kind of teacher only if ESL is a discipline, a separate discipline with its own specially qualified teachers—just as physics, speech, mathematics, physical education, foreign languages, or nursing have now.

An ESL instructor with a master's degree in TESL possesses academic training unlike that of any other educational professional: it is training which qualifies her or him to address the unique learning needs of ESL students in a way that others simply cannot. The qualified ESL teacher has had academic training in linguistics, language acquisition, TESL methodology, and cross-cultural awareness. Just to give some idea of what this preparation really means, the study of linguistics alone includes phonetics/phonology, morphology/syntax, semantics, pragmatics, discourse/rhetoric, analysis of English for teaching purposes, and contrastive analysis. The study of language acquisition includes cognitive development, affective variables, interlanguage, input and monitoring, memory, language development and disorders, bilingualism, language variation, societal attitudes toward language, and language contact, shift, and maintenance.

The fortunate thing is that graduate schools are presently turning out large numbers of highly qualified ESL teachers. California alone has over fifty programs offering the master's degree in

TESL, and there are over one hundred forty such programs nationwide. With ESL as a separate discipline, these well-trained teachers can offer students the in-depth learning of English that addresses their most fundamental language needs.

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THE FIVE-AT-A-TIME METHOD

Vocabulary in Context for ESL Students

by HELEN HEIGHTSMAN GORDON, EdD
Bakersfield College

Foreign students and ESL students need more help than a dictionary provides for learning new vocabulary. They are usually highly motivated, but they read slowly and often miss the subtle differences in words. They need to see words in a variety of contexts, to some extent compensating for the hundreds of times a native speaker may have seen or heard a word in various contexts.

ESL students usually can label the parts of speech better than native speakers, but they need to know when an adverb form is required in a sentence and when an adjective or noun is needed. They also need to know such distinctions as when an adjective can be applied to a person and when it applies only to a thing. Seeing words in a variety of contexts can help them to apply their new words in their own speech and writing.

To meet some of the needs I had observed in my remedial and ESL students, I developed a vocabulary building method called the "Five-at-a-Time" method. I asked students to learn all the forms of a new word, not just one. For example, if they learned the word ***generate*** they would also learn the other forms: ***generates, generated, generating, generation, generative***. Of course, some words have more than five forms and some have fewer than five, but on the average students would be learning five forms at once and forming a lifelong habit of this practice.

As a firm believer in the need for context, I introduce this method by first presenting certain target words in an interesting or useful context, such as a lesson on word origins, a humorous reading, or an excerpt from the textbook of a general education course. I underline the target words so students are aware of the words as they first read the lesson. Then for each of the target words I present the base word, a simplified pronunciation, a definition, and a list of variations. I model the various forms of the word in example sentences and then ask students to complete an exercise by filling in blanks in several more sentences with the correct forms of that word (see the sample lesson on page XX).

Although I am enthusiastic about the Five-at-a-Time method, and it seems to be well received by students, I do not recommend that it be used exclusively. Other strategies are useful, too. Students should be taught to use context clues, analyze word parts when it is appropriate, and refer to their dictionary and thesaurus. Even more important, students should be given frequent opportunity to pronounce new words and to use them in writing original sentences.

Word games, puzzles, and humorous uses of words also help to make the study of words enjoyable. Foreign students love humor provided the word play is explained to them. Asking native speakers in a class to explain a pun or misused word to the ESL students will help to build a warm classroom atmosphere.

The Five-at-a-Time method is supported by research in methods of teaching vocabulary. Most research supports teaching words in meaningful context rather than in isolated lists. However, a combination of strategies may be preferable to any one method alone. A study by Joan Gipe in 1978 examined the effectiveness of four methods in teaching vocabulary to third and fifth graders. She compared the context method, the use of category labels, dictionary practice, and association of unknown words with familiar synonyms. Gipe found that the context method was significantly better than the other three. Even though good readers did better than poor readers, as expected, the context method was the most effective for both groups.

Gipe's context method involves more than one exposure to the target word. Her study suggests that the new word be introduced in not just one sentence but several, one of which defines the word. Once these sentences have been studied with the help of the teacher, says Gipe, the student should be asked to apply the new word's meaning to his or her own experiences. Further practice with new words can occur in many ways, including filling in blanks in sentences, matching words with definitions, grouping words of similar meaning together, finding synonyms and antonyms, and other activities. Although practice with the new word can take many forms, the introduction to the word should be in a relevant context.

Robert Crist and Joseph Petrone (1977) compared two groups of college students. One group saw fifteen unfamiliar words five times, each time with a different sentence using the words in context. The other group saw the words the same number of times, but each time the word was paired with its definition. Two post-tests were given to both groups, one consisting of one-sentence contexts and the other of definitions. The context group did better on the context post-tests, as expected, but they also did as well as the other group on the definitions test. The researchers concluded that the context method was superior, though it must be noted that the context group saw a variety of contexts whereas the other group saw only one definition repeated.

Surveying the available research on vocabulary (1980), Richard Bowker notes several studies that support teaching a word in context with its definition as opposed to depending upon unaided context clues. He also cites some support for the method of having students produce their own contexts in addition to having contexts provided for them. He concludes, nevertheless, that no one method has been demonstrated to be best for all students and that an eclectic approach that introduces words in a variety of ways might be preferable.

In November 1981, Dale D. Johnson, Susan Toms-Bronowski, and Susan D. Pettelman (Wisconsin Center for Educational Research) undertook a comprehensive investigation into trends in vocabulary research. These investigations acknowledge the influence of psychology and brain research on current theories of learning and retention. Because learning appears to be stored through linking and networking of previously stored material, these investigators stress the relating of new knowledge to that which is already known. They also explain several teaching strategies, including contextual analysis (using context clues), the keyword method (forming visual images associated with the word), and semantic mapping (categorizing and structuring of information in graphic form). Each of these strategies has its uses and limitations. The context-clues strategy is useful with reading matter that provides such clues as appositives and contrasting expressions, but not all written matter does this. The keyword method is useful for picturable words but less so for abstractions. Semantic mapping requires class discussion at considerable length, though it does build bridges from the unknown word to known concepts.

I believe that the Five-at-a-Time method provides a practical way to implement the theories that this research supports by presenting a variety of contexts along with definitions and requiring student interaction. It also draws upon deep structures of sentence sense, which students may learn without conscious realization.

ROGET'S BRONTOSAURUS

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It can be used with any word, not just the Latinate words that lend themselves to roots-and-affixes analysis. It invites students to form a habit that will transfer their new knowledge of words to their own speech and writing. Once this habit is formed, the students can apply it to any new words they discover on their own, making vocabulary building a lifelong process.

I have included a sample lesson excerpted from my text *Wordforms, Book I* (Belmont, CA: Wadsworth Publishing Co., 1985).

Lesson 1: Where Words Come From

Words are invented by the people who use them. Since people live in groups and want to communicate with each other, they invent the words they need for the things they want to talk about. When a word proves useful to many people in a group, it is **retained** and passed on to the next **generation**. When a word is no longer needed, it drops out of use. Similarly, new words are **coined** when a new tool or idea comes into existence. For example, when the telephone was invented, its name was coined by combining the Greek words *tele* (meaning "far") and *phone* (meaning "sound"). English is especially likely to borrow its **coinages** from foreign languages.

Word Practice Exercise

1. **retain** (ree-TAIN): to keep in possession or use, to hold securely. VARIATIONS: **retains, retained, retaining, retainer, retention** (ree-TEN-shun), **reten-**

(Continued on Page 13)

STUDENT PUBLISHING

(Continued from Page 3)

a meeting), and journal entries.

I and the student editors made every effort through this entire process to preserve the author's original voice and style, even though they sometimes stretched the English language to its limits. Not all students in the class were through translating their thoughts from their native tongue into English. However, part of our work as ESL teachers is to accept the students where they are, while helping them to learn to think in—not translate into—English. All creative thought is precious, even that which is not fully conceived and framed in English diction, syntax, and morphology. Occasionally, a new playfulness, a new richness, is brought to English by those struggling toward the educational standards we set. I don't feel that we should ignore this quirky treasure of expression any more than we should legitimize it.

The general thematic structure of this course's writing topics was from the self outward, and such movement from the personal mode to the analytical and critical may well be reflected in the general grouping of the compositions in the publication. In our class, the topics ranged from the purely imaginative "Volcano" and "Dream" sections, through reflections on family and homeland in "The Old Country and the Self," to the United States in "Growing Pains and The New Land," and finally to still more analytical writing in "The Critics." Many early one-paragraph assignments grew later into essays. Thus, the work of the class determines the structure and the content of the student publication.

The cover for the Fall 1988 publication was designed by the husband of a student in the class. The cover drawing of a unicorn related to the prose work I chose for the students to read at their own pace—Peter Beagle's *The Last Unicorn*. Illustrations can be used to good effect in a student publication. If no class members are artistically gifted, the publication can be enhanced with photocopied newspaper and magazine materials and photographs. However, illustrations should be used with restraint and taste. Student Publication is about writing, about wrestling with words.

In addition to the pedagogical value of Student Publishing, the product of this composing process has other uses. It might function as a minor class text, offering examples and, perhaps, setting standards for excellence at a certain level. Good student writing in permanent or semi-permanent form establishes a tradition of excellence and documents contemporaneous student educational and life experiences. Thus, I make sure that the LAVC library has copies of our *Student Publication*, with its collective slices of student life.

There are two essential characteristics of the Student Publishing process. **First**, it is a student activity. Although the instructor may serve a primarily organizational and advisorial role, the students themselves function as both creators and critics, not only of their own work but of their classmates'. **Second**, it is a class activity. It demands the full participation of as many students as desire to take part in its full process. Ideally, it would involve each class member. Certainly, the work of every student in class should appear in the final publication.

Clearly, those students who follow through the entire publication process gain the most from it. I do give grade credit to those class members who make a greater investment in the project and whose involvement results in intensive familiarity with the course principles and materials. I see the essence of education as the communication of essential characteristics of the mandated subject matter. Seen in this light, Student Publishing is a useful educational too in composition courses at all levels, for it facilitates intensive review and application of the essential structures of grammar and composition in a dynamic process. It also produces an educational document that can serve as an example for similar classes.

Through the Student Publishing process the class creates a work that represents their collective growing writing abilities. The process not only provides a vehicle for personal expression, but it also encourages the students to make the English language their own.

VOLCANO
by Rosa Galvez

The sun is going down. I can see it like a big orange rolling on the earth. The black mountains are preparing to sleep. The lights of the city appear one by one like the shining stars.

Everything seems normal even though there have been small tremors during the week. Something that has worried me is the barking of the dogs; they have been very excited all day long.

Oh no! What is that noise? It sounds like a loud explosion. The volcano is furious, expulses fire balls into the air, vomits lava in a golden river that begins to meander through the city, destroying all that it touches, leaving only ashes and hot coals in its wake.

The people are terrified. They run in all directions, looking for children and relatives. Some are crying or screaming for their losses. Many of them are injured; some are crawling in terror. Many of them are trying to leave the city, others just wait, resigned to what is happening.

I pray that the volcano eruption stops, and I live through it to see many sunsets again.

EARTHQUAKE
by Gaby Frem

People have always loved the earth. They have called it "home," the "globe of life"; they have even said, "Mother Earth." Although the earth appears as a piece of heaven, or the work of a great artist who mixed his palate with genius to create a wonderful painting, this beauty is the envelope of a turbulent world of fire that could blow at any time and destroy this ambience of romanticism.

One morning I was sleeping in my room when I was suddenly awakened by a strange noise. The bed was shaking and moving slowly toward the door. I knew that I had never put an engine on my bed, and quickly realized that the problem was greater than a simple ride around the house.

I jumped from my bed praying to God not to let the building by moving like my bed was. I ran into the living room, and I got under the strongest table we have. The earth was still trembling and I was afraid that the floor would open and that the table and I would go down over one of our neighbor's tables! For me the earth was going to be moving the rest of the day, so I didn't realize that it had stopped until I heard knocking at my door.

I opened the door and there was our neighbor from one level up. He didn't ask me if I was all right, or if I had anybody else with me. The only thing he said was, "Watch out! The entire building is going to fall down!" I didn't know what to watch out for, so I didn't even watch out for him! I pushed him away and jumped about seven or eight steps at a time until I was in the street running toward an empty area. My "finish" was in the middle of a grassy field. Everybody had made the same move and the field was full of people after a short time. I was afraid of one of our fat neighbors, because if he fell on you it would be worse than the ceiling. I tried to keep distance between us.

We stayed there for several hours. People were awake, attentive and afraid. Once in a while the silence that dominated was cut by the crying of a baby or the prayer of an old woman. Men avoided communication; they were ashamed to be in such a situation. A long time passed before we became bored and decided that it was safe to return to our houses.

People sometimes forget where they are, what they are doing, even who they are. They push themselves into life, asking for more; and the more they get, the more they want. They ignore the values of society and forget that they are human. They forget that one day life will be taken from them.

Experiencing an earthquake is like experiencing death. Such an earthquake can have a good side to it if it makes people aware of reality and causes them to return to themselves.

TREATMENT OF THE ELDERLY
by Fabiola Sanchez

There is a very special feature in this country's society that I think about very often: family relations, specifically, treatment of the elderly. This is handled differently in my homeland, Mexico.

To most Americans, sending aging parents to nursing or retirement facilities seems the most practical solution to the problem of taking care of them. Americans argue that there is no time or room for the elderly, that there is too much stress in dealing with modern lifestyle to suffer more stress while caring for the elderly. It is sometimes assumed that older people may be happier sharing interests and socializing with people the same age group. "It's the best thing for *them*." Although all these reasons may seem convincing, I think at the same time that depositing the elderly in such facilities are being deprived of the warm supportive feeling of belonging to a family.

In Mexico, as in most Latin American countries, we have to deal with awful social patterns, such as patriarchal authoritarianism, chauvinism and feminine submission. On the other hand, our society shows some of its warm characteristics when it praises family bonding and togetherness and honors caring for the elderly.

Regardless of government benefits granted to the aged in the U.S.A.—nil or little in Latin American countries—I find that we have the better attitude. We do not have retirement homes. Children take care of the aged personally. After they become unable to care for themselves, it is natural for the grandparent to be integrated into the family circle, where they feel useful contributing to the family's well-being with some chores, emotional support for the younger members of the family, or just pampering the kids.

ECCTYC STATEWIDE CONFERENCE

The English Council's biennial Statewide Conference will be held this coming fall, 2-4 November 1989, at the Ibis Hotel in Burlingame. This promises to be an exciting conference with a variety of presentations on topics of concern to community college English faculties, including assessment and placement, ESL concerns, writing across the curriculum, literature in and out of the writing classroom, poetry, computer classrooms, and articulation issues with the California State Universities and University of California. There will again be a special section for chairs.

The Ibis Hotel, located close to the San Francisco Airport, has promised us very attractive rates. And convenient shuttle service into San Francisco will also be available.

Please spread the news and mark your calendars. Fuller information will be sent to department chairs early in the fall and will appear in the October issue of *inside english*.

REVIEWS

(Continued from Page 8)

useful is difficult. Spear neither accomplishes her own objective nor provides me with material to accomplish mine.

☐ Spear, Karen. *Sharing Writing: Peer Response Groups in English Classes*. Portsmouth, NH: Boynton/Cook, 1988, 172 pages.

BOOKS TO REVIEW

The following books are available for review. Send your request(s) by letter or postcard to Barbara Bilson Woodruff, Editor, *inside english*, Santa Monica College, 1900 Pico Blvd., Santa Monica, CA 90405. Reviews should be between 500 and 1000 words long, and manuscripts should be double spaced. Provide the manuscript with a title and include full bibliographic information, including price.

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FIVE-AT-A-TIME

(Continued from Page 11)

tive (ree-TEN-tiv).

EXAMPLES: We **retained** the word *uncouth* in the **language**, but we did not **retain** the word *couth*. • The dam **retains** water and prevents floods. • The two companies are merging and **retaining** all their employees. • Billy wore a **retainer** to hold his teeth in place. • Lee reads rapidly, and his **retention** of facts is excellent. • He has a highly **retentive** memory.

EXERCISE: Complete these sentences, using the correct forms of *retain*.

a. Metal _____ heat more than glass does.

b. The company laid off the newer employees and _____ the older ones.

c. Why did we _____ the word *ruthless* and not the word *ruth*?

d. Soft soils hold water, but clay soils are not as _____.

e. I read rapidly, but my _____ of information is poor.

The above excerpt illustrates the Five-at-a-Time method, but a full lesson would of course be longer and teach about ten to fifteen target words. The instructor should follow each lesson by having students write original sentences using the target words meaningfully and selecting the form that would be appropriate in their own sentences.

Long life in Chinese characters

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***inside english* DEADLINES**

OCTOBER 1989 issue
Composition Controversy and Pedagogy
20 July 1989

DECEMBER 1989 issue
Literature and Literacy
10 October 1989

INEQUITIES OF PART-TIME TEACHING: A SOLUTION

The Haves and the Have-Nots

by PATRICK J. KENNEDY
Cerritos College

When AB1725 is fully funded and at least 75 per cent of all courses are taught by full-time instructors, the quality of education in community colleges will be greatly improved. However, in the euphoria over this future improved ratio of full- to part-time instructors we must keep in mind one unaltered fact—AB1725 will still allow exploitation of part-time instructors, and their students will, in many cases and through no fault of these instructors, be receiving second-class treatment. There is a solution, and that will be suggested later.

The inequities that part-time instructors suffer are well-known: low pay, no medical benefits, no retirement benefits, no job security, no paid office hours, and, in most cases, no office space at all. The absence of office hours for instructors—who in an anticipated *best case scenario* still will teach one-fourth of an institution's classes—means, of course, that a large segment of our students will have severely limited opportunity for one-to-one consultations with their teachers. These consultations often are the difference between a student's success or failure. It also means that part-time instructors will continue doing business from the trunks of their cars, hardly conducive to well-planned, well-supported courses. As most of us know, it is much more difficult to walk directly from the parking lot to the classroom and be adequately prepared, than it is to plan for each class from the comfort of an office with files of teaching materials and shelves of assorted texts.

As the recent Commission on the Future of Community Colleges, in its report *Building Communities, A Vision for a New Century*, notes: "Community colleges have become the largest single sector of higher education in the United States." The report states that 43 per cent of undergraduates and 51 percent of first-time entering freshmen nationwide are studying at community colleges (17). These are impressive statistics, but besides numbers, we in the California Community College system like to stress quality. We like to tell our students, each other, and anyone who will listen that we provide better lower-division education than do the two state university systems. And when it comes to courses taught by full-timers, this is generally true. But so many courses are taught by part-timers. We must be ignoring them and their students when we make this oft-stated claim of superiority. The simple fact is that we are not providing our part-time instructors with the basic necessities—material and psychological—to teach as effectively as full-time instructors. Unless we improve working conditions for our numerous part-timers, the quality of our system, which still has the perceived stigma of "junior" colleges, will continue to be suspect.

There is a solution, but it requires generosity and sincere effort on the part of the haves—we full-timers—toward the have-nots—our part-time colleagues. We cannot continue to shake our heads and say it's a shame that part-timers are treated like second-class citizens and then put all the blame on the administration or the state. To be blameless, we must act vigorously on behalf of part-time instructors.

The solution is to push for an agreement similar to that which the California Teachers Association acquired for part-time lecturers in the California State University system. CTA negotiated to get basic rights and benefits for those part-time instructors who regularly taught six or more units each semester. After one year of such continuous service, these part-time lecturers are given a one-year contract for the same number of units they taught the previous year. Of course, there is an escape clause based on enrollment and funding, but since these are usually relatively steady, the one-year contracts are dependable. New one-year contracts are offered annually. The contracts provide medical benefits, retirement benefits, paid office hours, office space, and, perhaps as important as the rest, a sense of belonging, of dignity, of being a legitimate instructor. The students benefit as well, and the integrity of the educational program is intact, unlike the two-tiered system of have and have-not instructors we currently employ in community colleges.

It has been argued that to fight for part-time rights will deprive us full-timers of some percentage points in our raises and will cause us to accept part-time instructors in our already crowded offices. Most likely, this is at least partly true. And yet, AB1725 clearly defines our mission as vocational and transferable education, moving us further from the K-12 system and more clearly aligning us with the university system. The Cal State system has not noticably suffered by treating its part-timers fairly. Thus, it is reasonable to believe that our system could also become accommodating to the part-time instructor. It is surely one of the costs of quality education.

AB1725 is a 75 per cent step in the right direction, but its weakness is in ignoring the part-time instructors who are expected under this reform to teach one-fourth of our students. We need to look at the treatment of part-time instructors in the California State University system as a model. We need to actively seek such fair treatment for our regular part-time instructors for at least two reasons: 1) it will greatly improve the quality of instruction and the integrity of our system, and 2) it is the only fair and humane thing to do.

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Patrick Kennedy has been a full-time instructor of English at Cerritos College since August 1987. Before that, he worked part-time for Orange Coast College and Long Beach City College. He also worked for two years at California State University, Long Beach, and benefited the second year from the one-year contract system in effect there.

WHO ARE OUR SUCCESSES?

(Continued from Page 10)

our courses and programs are offered, but what courses and programs are offered. If our goals are too narrowly defined, we may fall into the trap of the seventh grade English class that prepares its students to pass the Subject A exam by teaching the five paragraph essay.

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Marlene Griffith and Ann Connor are working on a book on community colleges in America.

THE ACADEMIC SENATE AT WORK

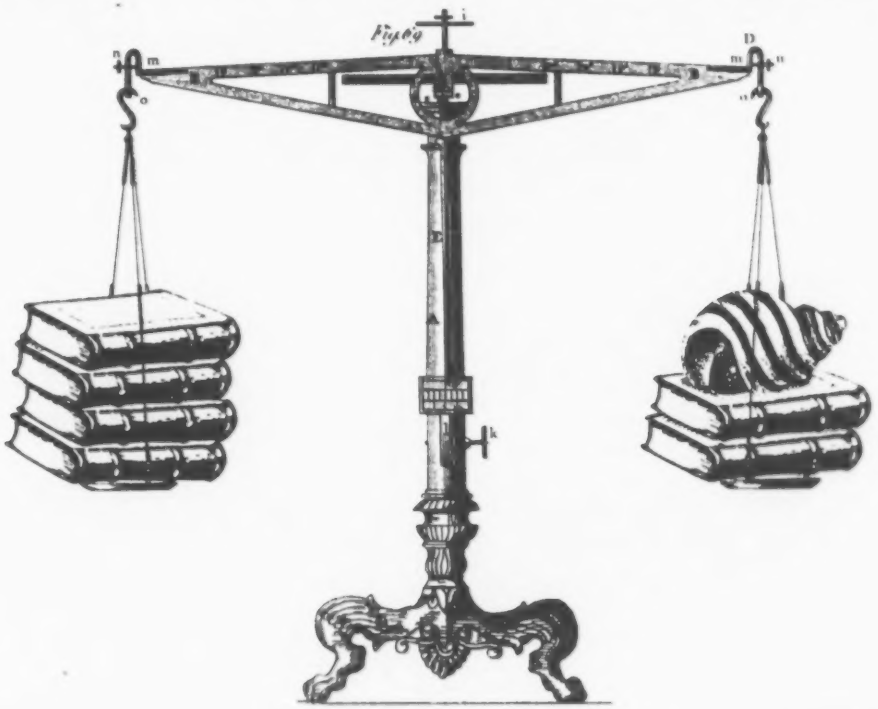
The Parable of the People With the Purple Ribbon

by GORDON TAYLOR
Yuba College

Assembly Bill 1725 is still very much the business of the moment. Now, however, it is, at least in some sense, for real. It is likely no news that it is now law and that what is done under its aegis becomes rule and regulation. In sum, the Academic Senate for the California Community Colleges is charged with establishing certain definitions and procedures that it then submits to the Board of Governors (BG), which it, in turn, passes on, and what it adopts becomes rule and regulation.

Those requiring the master's are more explicitly defined. English is typical: a "Master's in English, literature, comparative literature, or composition OR Bachelor's in any of the above and a Master's in linguistics, TESL, speech, education with specialization in reading, creative writing, or journalism OR the equivalent" (in the language of the bill, a master's in the subject or a bachelor's in the subject and a master's in a related subject or the equivalent of these). Equivalence is meant to be literal; the person must have similar qualifications either through kinds of study or experience that makes that person equally qualified.

A rump group mainly from Los Angeles City College wanted ESL included with English, pure and simple, since, as they maintained, teaching ESL is fundamentally only teaching English and the difference is only in technique and method, not in subject matter. They offered an amendment to this end that was roundly defeated by two to one. It seems, according to sources from LA, that LA city was worried that defining ESL as a separate discipline would upset the arrangements on their own campus, that some people currently teaching would not be able to, that they would lose some of the support that they now get, and that other difficulties would arise. The



The major work of the Senate at its Spring Conference (9 April 1989) was the defining of what are now called "disciplines." These are the subjects that our bachelor's and master's degrees will prepare us to teach, what in the language of AB1725 are called qualifications. These definitions, to the extent that they are adopted by the BG, will become the minimum standards throughout the state by which teachers will be recognized as qualified to teach a given subject. In addition to these, each district (not college) will, through negotiations with the union, establish "faculty service areas" (FSAs), and teachers will have to be "competent" as defined according to the FSAs. Although the relationship between the discipline and the FSA remains a mystery, these details will be settled at the district level according to guidelines set up at the state level. For now, on to the disciplines.

They are of two kinds: one requires a master's degree and the other less than a master's degree (in officialese: "In which a master's degree is generally not expected or available"). The latter would require a bachelor's degree in the subject and a certificate or license and two years of experience or, lacking these, an associate's degree, a certificate or license, and six years of experience. The list of these is lengthy but only includes items that are mainly vocational: air conditioning, heating, refrigeration; aviation; building codes and regulations; computer information systems; equine science; legal assisting; and numerous of the kind.

Some confusion still reigns as to how a particular course fits into a discipline, but these are questions to be settled at the local district through agreements between the Academic Senate and the Board of Trustees. In addition, whether teachers will be able to teach in more than one discipline depends on two things: what kinds of degrees they have and how the district (through negotiations) has defined the FSAs. These can be broad or narrow, in one case covering more than one discipline, in another, less than a single discipline.

English/ESL and mathematics were the two controversial issues. Math was originally divided into two disciplines: level one (through intermediate algebra) for which the requirements were less stringent and level two for which the requirements were, for all intents, a master's in mathematics. An amendment was passed that set up a single discipline called mathematics that is similar to level two but includes all math.

ESL, perhaps, caused the greatest flap. The original proposal: "Master's in TESL, TESOL, applied linguistics with a TESL emphasis, linguistics with a TESL emphasis, English with a TESL emphasis, or education with a TESL emphasis OR Bachelor's in TESL, TESOL, English with a TESL certificate, linguistics with a TESL certificate, or applied linguistics with TESL certificate, AND Master's in linguistics, applied linguistics, English, composition, bilingual/bicultural studies, or any foreign language OR the equivalent."

point here, of course, is that none of these things need happen; these are issues to be settled at home through negotiations between the Academic Senate, the Board of Trustees, and the union.

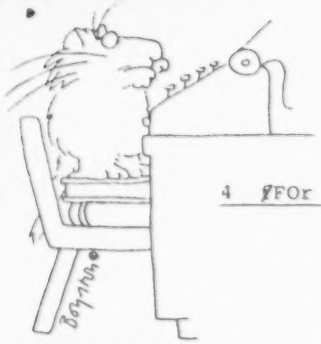
One point of very good news: through negotiations with Bill Honig, the Chancellor's Office was able to get $84 million of the money from Proposition 98. This is a good bit more than the $70 million necessary to trigger many of the provisions of AB1725. With this money, we will move, nearly full scale, into the reforms of the community college system.

Another item of good news: the matter of the core curriculum seems settled. The senates of the University of California, the California State University, and the Community Colleges have agreed on a set of courses that will be completely transferable and count toward the bachelor's degree. The program requires twelve courses for a total of 37 to 39 semester units or 49 to 61 quarter units. These numbers raised some questions especially in regards to majors that demand massive numbers of units, but students are not obliged to follow the core; they may choose an alternate pattern allowed by the receiving institution to its own students.

One of the major themes, or perhaps a leitmotif, that has run through the Senate's affairs during the last couple of years is the idea of the "new majority students," "the new diversity," (all good); the "old minority," the

(Continued on Page 16)

Notices



4 FOr Yoxur iNteresT/$!!!

CONFERENCES

22-24 June 1989. FIFTH ANNUAL YOUNG RHETORICIANS' CONFERENCE. Monterey Peninsula College, Monterey Bay, California.

The Young Rhetoricians' Conference, co-directed by Hans Guth and Gabriele Rico, will feature Bill Lutz (MC of the National Double-Speak Awards of the NCTE) on "Doublespeak: The English Language in an Orwellian Age"; Ed Corbett (author of numerous texts and books of criticism and pedagogy) on what students learn from teachers and what teachers learn from students; Paul Hunter (North Lake College, Texas) leading a workshop on "Writers at the Bottom: Redefining the Basic Writer"; and many others, including, possibly, James Moffett on the writing processes of young writers. In addition, sessions will be held on the writing process in two- and four-year colleges, on tests worth teaching to, and on writing across the curriculum.

As always, there will be the traditional Poetry Night and the oxymoronic Humor-of-Rhetoricians' Night along with spirited discussions of the professional, economic, and political agenda of writing faculties.

Conference fees: $30 for full-time faculty: $10 for part-time faculty; no charge for students. United and American Air Lines fly directly to Monterey airport, and reasonable accomodations are available at the many hotels and motels in the vicinity.

For more information contact Hans Guth or Gabriele Rico, Department of English, San Jose State University, San Jose, CA 95192-0090, (408) 924-4436. Local arrangements are handled by Maureen Girard, Humanities Division, Monterey Peninsula College, 980 Fremont St., Monterey, CA 93940, (408) 646-4100.

12-15 July 1989. EIGHTH ANNUAL PENN STATE CONFERENCE ON RHETORIC AND COMPOSITION. Pennsylvania State University.

In addition to papers, workshops, and roundtables (see Calls for Papers below), the conference features three special sessions: Computers in Writing, New Ideas for the Writing Classroom, and Think Tank on Research. Guest speakers include Charles Bazerman (Baruch College), Hugh Burns (USAF), Jim Corder (Texas Christian University), Michael Halloran (Rensselaer Polytechnic Institute), and Cynthia Selfe (Michigan Technological University). In addition George Dillon (University of Washington), George Hillocks, Jr. (University of Chicago), Erika Lindemann (University of North Carolina, Chapel Hill), Andrea Lunsford (Ohio State University), and William Wresch (University of Wisconsin) will be featured speakers. The keynote speaker for the conference will be Richard Ohmann, professor of English at Wesleyan University.

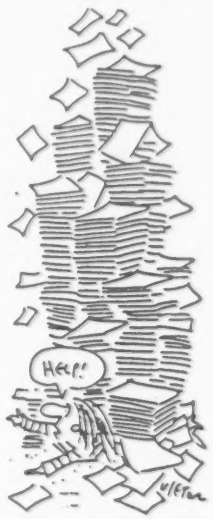
Registration fee: $85. Housing: $46-80 (for four to five nights). Registration deadline: 23 June 1989. For registration materials write Chuck Herd, 409 Keller Conference Center, The Pennsylvania State University, University Park, PA 16802.

CCs AT THE CCCC

The 1990 annual convention of the Conference on College Composition and Communications (CCCC) will meet in Chicago and will celebrate the contributions of two-year college instructors to our profession. The program chair, Donald McQuade of UC Berkeley, encourages proposals from ECCTYC members. Proposal forms are available from NCTE, 1111 Kenyon Road, Urbana IL 61801.

CALL FOR PAPERS

15 June 1989 deadline. Essays for a volume on Feminine Principles in Composition and Rhetoric to be edited by Louise Wetherbee Phelps and Janet Emig. The intent is to set forth a range of issues related to gender, and especially to the feminine and/or feminist principles that may influence teaching, learning, and theorizing in composition and rhetoric. The authors encourage varied forms of inquiry and presentation. One- to two-page proposals should be sent to Professor Louise Wetherbee Phelps, Writing Program, HBC 239, Syracuse University, Syracuse, NY 13244-1160.



ACADEMIC SENATE REPORT

(Continued from Page 15)

"old similarity," perhaps, usually the teaching staff (all bad, stuck in mud, sclerotic, inattentive to the needs of what used to be the minority or ethnic students, which included (illogically) older students, re-entry students, veterans, often women), which theme manifests itself in several ways. The most obvious way is in affirmative action (AA), but it represents an attitude that also shows up in ESL and in what is called "meeting the needs of new majority students: teaching techniques, curriculum design, and teaching strategies in general." These ideas could also conflict with the rules and regulations on the disciplines.

It may be that one does not go to the right meetings, but just what this last one means eludes me: Does it mean changing the subject (which seems unacademic)? Does it mean, somehow, that math for one student is not the same as for another student (which seems to misunderstand the nature of the subject)? Does it mean that all these subjects are somehow biased (which seems to mean that all education is political)? In sum, how do the needs of the minority people differ from the needs of everybody else?

This theme, as it comes into the discussion of ESL, seems to mean that the students' native origins, culture, and maybe even personality should somehow change the English that they learn, that we should never expect them to learn something like standard English and least of all idiomatic English, which seems to me to short-change both the language and the students. Besides, if a teacher has students from many places and backgrounds, how can he take all into account without, in the end, teaching not very much English?

The case for affirmative action is even more complex and involves many outright contradictions that none of those who would impose it by means of sanctions and other punishments wish to acknowledge. To be brief: if one must not discriminate "against any person on the basis of race, color, religion, sex, or national origin in recruitment, selection, promotion and any other employment practices and procedures," and if "affirmative action requires . . . more than . . . employment neutrality with regard to race, color, religion, sex, and national origin," then AA means discriminating in favor of the people in the protected categories, in other words, discriminating "on the basis of race, color, religion, sex, or national origin in recruitment, selection, promotion, and any other employment practices and procedures." Let us simply acknowledge the contradiction, admit that we are discriminating, and get on with the job.

Let us also admit that, in the end, we are talking about quotas, one of the most difficult of the complexities. People talk about 30 per cent. If that is not a quota, then what is it? In the session on AA at the conference, the speakers all representing minority groups said that all groups should work as one, as a rainbow of many colors, to use their analogy. Are these groups then united against some kind of common enemy? And will they then be the militant force that their words imply? How then do we decide when we must choose between two people each belonging to a different group? One person suggested outright that we also dip below our cutoff scores in order to choose a candidate of some minority persuasion. Does he mean to suggest that the person's ethnic makeup is more important than that person's academic knowledge and qualifications and that the person should be hired only because he or she is in a protected category? And how do the students benefit from such a practice? Would this person be the appropriate role model that we are constantly saying the students need?

On the other hand, perhaps my name and physiognomy suggest that I should not raise these questions, for I might be accused of having a vested interest. At present, I have none; for, like the people in the break-out session, I have tenure and am secure in other respects, as well.

Although I have not told these events in the form of a story, the parabolic meaning will perhaps be clear enough: the road of legislation never runs smooth, and people often have other motives (hidden agendas, as the phrase goes) than those they always present to the public.

ERIC Clearinghouse for Junior Colleges MAR 06 1992